REPORT RESUMES

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AN EVALUATION OF ADEQUACY OF GRADUATE MUSIC OFFERINGS AT CALIFORNIA COLLEGES AND UNIVERSITIES.

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THE 25 CALIFORNIA COLLEGES AND UNIVERSITIES OFFERING GRADUATE MUSIC PROGRAMS WERE SURVEYED TO GIVE AN EVALUATIVE ANALYSIS OF THE GRADUATE MUSIC DEGREE PROGRAMS AVAILABLE, TO GAIN SPECIFIC INFORMATION ABOUT THE NEEDS OF GRADUATE MUSIC STUDENTS, AND TO PROVIDE A BASIS FOR RECOMMENDATIONS TO IMPROVE THE QUALITY AND ADEQUACY OF THESE PROGRAMS. A REVIEW OF THE LITERATURE STUDIED CURRENT TRENDS IN GRADUATE EDUCATION, THE PLACE OF ARTS IN EDUCATION, GRADUATE MUSIC EDUCATION, AND THE EFFECT OF LEGISLATION ON MUSIC IN THE CALIFORNIA SCHOOLS. AT EACH INSTITUTION, THE HEAD OF THE MUSIC DEPARTMENT AND STUDENTS PURSUING GRADUATE MUSIC DEGREES WERE INTERVIEWED AND A GRADUATE CLASS OR SEMINAR WAS VISITED. THESE CAMPUS VISITATIONS AIMED AT DETERMINING (1) THE CORRELATION BETWEEN MUSIC OFFERINGS AT EACH SCHOOL AND PRESENT NEEDS, (2) SUGGESTIONS FOR PROGRAM IMPROVEMENT, (3) EXTENT AND TYPE OF GRADUATE FACULTY PREPARATION, (4) FACULTY TEACHING AND ADVISING LOAD, AND (5) ENTRANCE AND COMPLETION REQUIREMENTS. QUESTIONNAIRES WERE COMPLETED BY A SAMPLE OF JUNIOR COLLEGE AND HIGH SCHOOL MUSIC TEACHERS TO DETERMINE PREVIOUS EDUCATIONAL ACCOMPLISHMENTS, DEGREES IN PROGRESS, REASONS FOR NOT PURSUING A GRADUATE DEGREE, PRESENT TEACHING ACTIVITIES, ADEQUACY OF UNDERGRADUATE MUSIC TEACHING PREPARATION, AND AREAS OF FUTURE EDUCATIONAL NEEDS. ANALYSIS OF DATA FROM INTERVIEWS AND QUESTIONNAIRES FORMED THE BASIS FOR CONCLUSIONS AND RECOMMENDATIONS. (HM)

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Cooperative Research Project No. 5-044-66

Hazel B. Morgan

Claremont Graduate School and University Center
Claremont, California

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Preface

For many understandable reasons there is a human tendency to make generalizations based upon limited information or even to make all-encompassing statements based upon one isolated instance or experience. To recognize the importance of music teachers, one must also recognize the importance of what is taught, how it is taught, and the effects on the learners. This fact should not deter an effort to improve the quality of music teaching done by the less capable and to enhance the quality of those who already are adequate or outstanding.

For many years, it has been quite a common practice for those teaching music at the junior high school level to remark or complain concerning the inadequacy of music teaching in the elementary grades. Senior high school music teachers have sought for reasons why their students cannot read music and why the background in fundamentals and standard music literature is found to be so limited.

College faculty have been quite astonished at the errors made in entrance examinations by those who are sufficiently interested to desire to pursue an undergraduate music degree. It is not uncommon to find areas in the music education backgrounds of those entering graduate music school programs which make it necessary for the student to register for one or more undergraduate courses in order to fill certain gaps of knowledge.

Then, when students have achieved a teaching credential and start on a career of music teaching, they often report needs for certain techniques, materials, and experiences, which were not met during their college years. Administrators and directors of music departments sometimes wonder how a teacher could be so poorly prepared to handle basic music teaching assignments.

Because the problems of music education with its implications for quality music teaching and learning is multi-faceted, it would be proper to approach it in various ways. This project was designed to approach the seemingly unending circle of comments or criticisms concerning certain selected facets of music education by investigating the programs at all college and universities in California where graduate music degrees may be pursued.

It was hoped that the findings of this entire project might be helpful to those who are responsible for the requirements specified for graduate music programs; to those who are contemplating initiating graduate music programs; to graduate music advisors and counselors; and to students who are contemplating the pursuance of a graduate degree.

The cooperation and contributions of many individuals have enhanced the development of the Project. Special appreciation is expressed to all heads of Music Departments of the twenty-five California colleges and universities and their graduate students who so graciously granted interviews; to the junior college and high school music teachers who supplied questionnaire data; to Dr. Raymond Kendall, Dean of School of Performing Arts, University of Southern California and Dr. Joseph M. Wilson, Chairman, Division of Fine Arts, California State College at Chico for permission to include their Graduate Student Registration Forms; to Martin Bernheimer, Music Critic, Los Angeles Times, to Robert D. Wood, Vice President, General Manager, KNXT-CBS, and to Vanett Lawler, Executive Secretary of the MENC, for permission to use printed material.

Further appreciation is expressed to Dr. Philip M. Rice, Dean, Claremont Graduate School; Kenneth G. Fiske, Chairman, Graduate Music Coordinating Committee, CGS, and Dr. Keith Snyder, President of CMEA, California State College at Los Angeles for suggestions and encouragement; to Dr. Helen Walker for statistical advice; and to Mary Jane Stewart for assistance in preparation of the manuscript.

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CHAPTER I

The Problem and Procedures

Experience and observation, as well as often expressed comments, have tended to give credence to a doubt concerning the availability and adequacy of graduate music offerings, nationally. This has raised the question of whether these offerings at California colleges and universities have been serving to an optimum degree the needs of music teachers and potential music students who desire to improve themselves as performers and enhance the quality of their music teaching.

It was believed that a possibility existed that the findings from probing in this area, while dealing specifically with graduate music programs at schools of higher education located in California, might have much wider implications and be helpful to all schools in the United States where advanced degrees in music are offered.

Statement of the Problem. — This project has been concerned primarily with a survey and evaluative analysis of the graduate music degree programs available at colleges and universities in the State of California, and to investigate certain facets of such programs in order to (1) gain definite information concerning specific aspects which would serve more adequately the needs of graduate music students, and (2) to provide a basis for recommendations for the improvement of the quality and adequacy of these programs.

Procedures Used. — The following basic steps constituted the procedure used in pursuing the project.

1. Review of Literature. In order to establish a background for pursuing the project, the following areas of recent literature were reviewed (a) current trends in graduate education, (b) the place of the arts in education, (c) graduate education in music, and (d) the effects of legislation on music in California schools.

2. Campus Visitation. An official list of all colleges and universities in California, where graduate degrees were offered in any or all areas of music, was obtained from the California State Office of Education in Sacramento. There were twenty-five such schools and each campus was visited for the purpose of (a) interviewing the head or chairman of the music department, (b) interviewing students pursuing a graduate music program at the school, and (c) visiting a graduate class or seminar.

The purpose of the campus visitations was to ascertain (a) the extent which each felt the music offerings at their school were meeting present needs, (b) suggestions for improvement of their graduate music program, (c) extent and type of graduate faculty preparation, (d) faculty teaching and advising load, and (e) entrance and completion requirements.

3. Questionnaires. A questionnaire was devised and refined by use with a pilot group. It was submitted to a sample of junior college and high school music teachers in California. The questions were grouped to reveal (a) previous educational accomplishments, (b) degrees in progress, (c) reasons for not pursuing a graduate degree, (d) present teaching activities, (e) adequacy of undergraduate preparation for music teachings, and (f) areas of future educational needs.

4. Treatment of the Data. The data acquired from the interviews and questionnaires were analyzed and formed the basis for (a) a descriptive presentation, (b) for the drawing of conclusions, and (c) for making recommendations.

The Samples. — Four basic samples were used as sources for data and were selected to represent the following viewpoints (a) those with administrative responsibilities, (b) those involved in following a graduate music program, and (c) those who had successfully completed some graduate work and were in the process of putting what they had learned into practice in a junior college or a high school music teaching situation.

The samples were selected in the following fashion:

Sample I-A. This sample included all heads or chairmen of all California colleges and universities, both public and private, where graduate programs in music were offered. This total interview sample was 25 in number.

Sample I-B. The chairman of each music department was requested to select two or more graduate students attending the respective schools. This total interview sample was 52 in number.

Sample II-A. The names of all teachers who were listed as teaching any type of music at all junior colleges in the official California School Directory, 1965-66, were extracted. Additional names were acquired from the membership list of the California Junior College Music Educators Association. This total questionnaire sample was 362 in number.

Sample II-B. The names of all teachers who were listed as teaching any type of music at all high schools in the official California School Directory, 1965-66, were extracted. This total questionnaire sample was 1126 in number.

Extracted Samples. From Samples II-A and II-B it was possible to extract 4 samples which supplied data which could be used for purposes of comparison. These samples were:

1. Junior college music teachers who had earned both a bachelor and master degree at California schools. This sample was 66 in number.
2. Junior college music teachers who had earned both a bachelor and master degree at schools in states other than California. This sample was 51 in number.
3. High school music teachers who had earned both a bachelor and master degree at California schools. This sample was 164 in number.
4. High school music teachers who had earned both a bachelor and master degree at schools in states other than California. This sample was 131 in number.

Importance of the Findings. — While it was felt that each facet of the project might have unique importance, the findings of the entire project should give some information concerning answers to the following questions:

1. To what extent are the various graduate music curricula meeting the needs of students who desire to improve their music education and to enhance their qualifications for music teaching?
2. What specific items or curriculum areas should receive more emphasis, or should be de-emphasized?
3. What content should be recommended as basic to a graduate program leading to a doctorate with emphasis on various areas of music and music teaching?
4. What flexibility in the present graduate music offerings would serve more advantageously the ultimate goals of superior preparation for superior teachers of music in schools?
5. What specific areas or facets of the graduate music program should be recommended for future research?

It was hoped that the pursuance of this project would help in focusing attention on certain existing problems affecting the teaching of music in California schools and, perhaps, have wider implications.

CHAPTER II

Survey of Selected Literature

This chapter will be concerned with selected references to recent literature concerning four areas (1) graduate education in general, (2) arts in education, (3) current trends in graduate education in music, and (4) the effects of legislation on music in California schools.

Reference material dealing in general with various phases of graduate education were found to be quite plentiful. Some important comments concerning the place of all arts in education were found. References dealing specifically with graduate offerings in music were rather limited. Because California music teachers and school music programs have been affected by three legislative actions, and because music teachers are the ones chiefly involved in and served by graduate music programs, some citing of literature dealing with the music situation in California schools has been included.

GRADUATE EDUCATION

The growth which has taken place in graduate study in the United States during the past decade may be easily identified by inspecting a recent book dealing with programs leading to the Ph.D. degree and comparing its contents with the two previous editions dealing with this same area.[1]

In a publication of the American Council on Education, the importance of graduate education was stressed and the urgency for immediate attention was stated as follows:

> Graduate education has now received clear-cut recognition of its importance as a national resource. The Higher Education Facilities Act of 1963, the present largest graduate enrollment in educational history, and President Johnson's recent message to Congress on education, represents the most dramatic proof of this development. And there is a host of less-publicized indications of the nation's concern for the role of graduate education.
>
> The call for persons with the doctorate and the master's degree is heard everywhere. Educational leaders, congressmen, businessmen, industrial leaders, newspaper editors, and dozens of others publicly express alarm about the shortage of college teachers and ask what can be done to avert the serious crisis predicted for the 1970's. . . . Only a few decades ago many educators and educational associations were decrying the number of young men and women who were working toward doctoral degrees, for it seemed they had no future, either in colleges and universities or in industry and government.
>
> Recent censure of graduate education began when, in 1948, the President's Commission on Higher Education pointed out what it believed to be the major defects in the nation's graduate schools: the outmoded requirements for advanced degrees, the type of instruction offered, the absence of programs for teacher preparation, and the lack of student guidance. In general, the Commission complained that the traditional graduate program was designed to produce research scholars whereas, in fact, most doctors became college teachers who did little or no research.
>
> Anyone closely concerned with higher education today can safely make one prediction: the changes will be vast. The past few decades have seen a marked alteration in the nature of the university on the American scene.[2]

Bonham wrote in a recent article, "The future course of graduate education is a crucial situation. We over-estimate the public awareness of the aims and problems of higher education. . . . On the whole, higher education remains years behind industry in the effective use of communication techniques."[3]

At a national symposium on "Adult and Extension Education," held at Madison, Wisconsin, Taylor quoted from an analysis of the way in which the big universities in contemporary America have been organized. He stated:

> In presenting the variety of needs, from the state legislature, from industry, from agriculture, from the federal government for scientific and technological research, Mr. Kerr [Dr. Clark Kerr, President, University of California] noted in passing that the creative arts were on the whole neglected on the campuses. Among other things neglected on the campuses were the students. "The campuses are full of walking wounded," said Mr. Kerr. . . . "We who care about the arts and about the cultural life of the United States have the means at our disposal through the universities to make what we know available, not only to our stu-

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[1] Jane Graham. (ed.) *A Guide to Graduate Study: Third Edition* (Washington, D.C.: American Council on Education, 1965.)

[2] Everett Walters, "Introduction," *Graduate Education Today,* (Washington, D.C.: American Council of Education, 1965).

[3] George W. Bonham, *"An Ivory Tower Crumbles," Saturday Review,* (May 21, 1966, p. 66).

dents and the people in our State, but to the entire world."[1]

THE ARTS IN EDUCATION

While it may be correct to assume that the importance of the arts as an integral part of education for all is well known, a few recent statements have been included to re-emphasize this premise.

The Superintendent of Schools of Inyo County, California, indicated in an address dealing with "What is the Place of the Fine Arts in Education?" that:

> Persons pointing down the stream of our democratic way of life must have daily opportunities to see and do and hear in the world of the fine arts — sculpture, painting, drawing, dancing, literature, listening, singing and playing instruments. We must see to it that each day includes these kinds of experiences. These values flourish inevitably in the roots of strong educational administration and in the long and loving care of the teacher and blossom in the lives of children, home and community.
>
> The main goal of society in supporting public education is the development of fine citizens who are aware of the reasons for the support of public institutions and their relationships to the individual, the home and the community. Teachers, books, supplies, buildings and facilities are provided by the local, state and federal governments to house and teach the children. The groundwork is marvelously laid for us to learn the fundamentals for social and economic competence by our ever-improving public school system. We are becoming better teachers and teaching better because of our university training and the increasing acceptance of the value of teaching as demonstrated in the quality of our society.
>
> Let us be sure to maintain in all of this progress the crucial importance of teaching the fine arts. To be sure, it is important to learn to do a job well, enjoy good health, and to take a meaningful place in the workaday community. Life offers other dimensions of beauty that also require early and continuous opportunities to read and listen to great literature, to see and hear great orchestras and soloists performing the works of the masters, observe great players performing outstanding drama, and to visit fine art galleries. Experiences both in and out of school in the fine arts offer some of the more precious values that make living worthwhile.[2]

In an article, Roper gave some answers to the question "How culturally active are Americans?" On the basis of interviews with a cross-section of adult Americans he found that "Religion, sports, and music command the broadest appeal and top the list of interests." When the sample was analyzed on the basis of college background, Roper found that music was again in third place with fifty-six percent of his replies, and was exceeded only by "International affairs," with sixty percent, and "Politics and government," with fifty-nine percent. Roper stated further:

> There is an urgent need — in fact a national survival need — for invigorating the intellectual life, for upgrading the general regard for excellence. The United States must experience an intellectual renaissance or it will experience defeat. The time cannot be far off — indeed if it is not already here — when the *strength* of a nation, measured in any kind of world competition, will depend less on the number of bombs, than on the number of learned men.
>
> The question that should concern our educators most is not how far they can spread learning but how deep it goes.[3]

Ross, writing in the New York Times, stated:

> We can build as many cultural centers as time and fortune will allow, but until those centers are connected directly to the schools, and until a tripartite effort is effected between colleges committed to teacher training and the public and private schools, music will continue to suffer and the level of human quality, to which it contributes immeasureably, will decline in direct proportion.[4]

The New York State Supervisor of Music in an article discussing the importance of the humanities wrote:

> The recent passing of the National Arts and Humanities Act and the establishment of a Federal Council on the Arts and Humanities is one of a number of significant manifestations of a nationwide pressure to balance the curriculum in the schools. The new act represents a breakthrough for music and the other arts and humanities at the national, state, and local levels. Educators in every state are clamoring for the investigation and development of curriculums in the arts and humanities. Performing Arts Centers are being designed and constructed in numerous locations throughout the country. Councils, committees, workshops in the arts and humanities are being initiated everywhere from the White House down to small rural communities.[5]

Facts concerning admission practices at certain schools have been very encouraging. It has been reported that applicants for scholarships at Massachusetts Institute of Technology, in addition to being evaluated on an over-all high grade-point average and high grades in mathematics, science and English, are being evaluated on "Five or more years of participation in music, art, or dramatics." A Harvard Admissions Counselor wanted to make sure that students applying for scholarships had a record that indicated an uninterupted period of participation in one or more of the fine arts.

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[1] Melvin Bernasconi, "What is the Place of the Fine Arts in Music Education?", *California Music Educators News,* (Nov.-Dec., 1965), p. 1.

[2] Harold Taylor, "Musical Arts," *Proceedings of Second National Symposium on Music in Adult and Extension Education,* Emmett R. Sarig and Edward O. Hugdall (eds.), (Madison, Wisconsin: University of Wisconsin Press, 1965), p. 3-9.

[3] Elmo Roper, "How Culturally Active are Americans?," *Saturday Review,* (May 14, 1966), p. 22.

[4] Jerold Ross, "Goals of Music Education," *Music Educators Journal,* (June-July, 1966), p. 188.

[5] Dr. Joseph G. Saetveit, "Cue and Humanities," *The School Music News,* (March, 1966), p. 20.

Harold Taubman, music critic for the New York Times, expressed his thinking concerning music's place in education. He wrote:

> The pressure on schools these days is to speed the pace in mathematics and the sciences, and to eliminate frills. The competition for places in the colleges weighs heavily on parents and pupils. It seems like an unpropitious time to raise questions about the contributions the schools are making in a field like music, which for most youngsters holds no promise of prestige or profit. All that music or any art can offer to those who have no desire to be professional performers or creators is a means to make all the days of their lives *full and more meaningful.*[1]

The Director of the Arts and Humanities Branch, United States Office of Education, has stated that "The objectives of the Arts and Humanities Branch is to develop programs and activities designed to promote extension and improvement of education in the arts and humanities at all levels." She stated further:

> The arts and humanities are vitally important in an increasingly technological society. It is hoped that the resources which are available through the Office of Education will be utilized to their fullest by individuals and institutions concerned with education in the arts and humanities. These resources provide a means not only for strengthening the arts, but also for making apparent the contributions which they can provide as a basic component of the total educational enterprise.[2]

GRADUATE EDUCATION IN MUSIC

In 1954, a committee on "Graduate Study in Music Education" was appointed by the Music Educators National Conference. The report of this committee, published a year later, has been very influential in the direction which graduate music programs have taken in most schools in the United States. In describing the factors which underlie the demand for advanced degrees in music, the report stated:

> The first factor is that administrative reasons such as credits, academic rank, tenure, and accreditation, have made it necessary to find a method of interpreting music training in terms equivalent to those used in non-music fields.
>
> The second factor giving rise to the demand for advanced study in music is at once more important and complex than the first. It has to do with the fact that teachers of music, functioning as they do in an academic environment, must be expected to meet standards set by the non-music faculties in general erudition and culture and, most important, in scientific objectivity toward their subject matter. In short, musicians must be scholars. This applies with especial force to music educators, theorists, and historians. For music educators themselves to question the value or need of advanced degrees in their field is to say, in effect, that their subject is unworthy of scientific study, that the rigorous techniques of scholarship cannot profitably be applied to it. It is to imply further, that music teachers are incapable of utilizing such techniques. Such is *not at all* the case; but there is perhaps no single field as much in need of development in this direction as that of music education.[3]

The report of the "Yale Seminar on Music Education" closed with the following statement. ". . . graduate programs of teacher training should be reexamined in light of the broadened understanding of music and the increased mastery of techniques that will be needed by teachers to meet the greater emphasis on creativity and literature."[4]

In discussing the advisability and necessity of integrating the creative and performing arts within the regular or basic curriculum, Wallace stated:

> It is the responsibility of the faculty member to carry on his creative activities as well as to teach, and the responsibility of the administrator to see that both are done. . . . Today we not only need the well qualified person who can teach, but in addition one who, through his background and experience, can perform or compose, and continues active in these creative areas. . . . The faculty makes the school, and each one of them should represent the field of education *and* the creative and recreative arts in the finest way possible.[5]

Beeler expressed his ideas concerning the vital role of the music teacher as follows:

> The continuing disparity in music programs from school to school, suggests an uncomfortable relationship of results with individual teacher potential. . . . Fundamentally, young musicians are neither good nor bad — they are merely fortunate or unfortunate, depending on the schools in which they are enrolled.[6]

One of the most meaningful conferences in relation to music needs held at Northwestern University and sponsored by the MENC under a grant from the Ford Foundation, was the "Contemporary Music Project for Creativity in Music Education." The complete report of those meetings should be investigated by all who have responsibility for music at the graduate level. The following excerpt seemed to be particularly important.

> In recent years the intellectual leadership of music education has become increasingly skeptical of the worth of philosophy for music education based on instrumental values . . . . First there has been a tremendous increase in the number of students entering grad-

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[1] Angelo Giaudrone, "A Time for Questioning," *California Music Educators News,* (April-May, 1966), p. 17.

[2] Kathryn Bloom, "A New Federal Program in the Arts and Humanities," *Music Educators Journal,* (January, 1965), p. 37.

[3] Hazel B. Morgan, (ed.), *Music in American Education,* (Washington, D.C.: MENC, 1955), p. 152.

[4] Claude V. Palisen, (ed.), *Music in Our Schools: A Search for Improvement,* Bulletin Number 28, (Washington, D.C.: United States Department of Health, Education, and Welfare), p. 56.

[5] James Wallace, "Discussion Statement," *Proceedings of Second National Symposium on Music in Adult and Extension Education,* (Madison, Wisconsin: University of Wisconsin Press, 1965), p. 13.

[6] Walter Beeler, "Teaching the Teachers," *Instrumentalist,* (April, 1966), p. 42.

> uate programs in music education and a significant improvement in the quality of those programs. Music educators are becoming increasingly sophisticated and learned not only in music but in philosophy and psychology. They understand the need for a comprehensive philosophy of music education and are no longer satisfied with having no basic beliefs or only a naive theoretical framework. A second factor has been the upheaval that struck the entire educational enterprise as a result of the successful launching of Sputnik . . . . The resulting unprecedented emphasis on science and its related academic subjects, often to the detriment of education in the humanities and the arts, has brought forcefully to attention the necessity for musicians and music teachers at both the public and college levels to close ranks and join forces in preserving and extending the music programs at all levels.[1]

Walters stated that the inclusion of art, music, theater arts, and dance in the college and university offerings was a development uniquely American and of fairly recent origin. He stated further:

> Over the past twenty-five years, practically every major university in America went through a long period of soul-searching trying to justify doctorates in composition or in painting, or the appointment of a distinguished composer or painter who himself had no graduate degree. The adjustment has not been easy to achieve and required good will and understanding on both sides, but it has now, generally been achieved. The fine arts departments have, for the most part, agreed that the Ph.D. should be reserved for the areas that involve substantial research — history of art, music and the theater, musicology, dramaturgy, aesthetics. On the other hand, advanced work in creativity or performance leads to the Doctor of Musical Arts or the Master of Fine Arts.[2]

MUSIC IN CALIFORNIA SCHOOLS

Music as an integral part of education in the schools of America has a long, proud, and successful history that extends back well over one hundred years. The music in the schools of California has kept pace with the national development of quality music teaching at all grade levels.

The introduction of the self-contained classroom concept had a detrimental effect on quality presentation of music to elementary children. The practice of this concept removed many well prepared music teachers from direct contact with children and music in the classroom. While it should be recognized that some classroom teachers have done outstanding music teaching, it should be recognized further, that the teaching of music requires expertness to be successful. It may be true that certain factual fundamentals can be taught by the majority of classroom teachers in a routine fashion, but music as an art is more that routine. It is also true that any subject presented by a teacher who is lacking in preparation and is somewhat fearful of the subject tends to resent and slight such areas, including music. The effect of the self-contained classroom concept has traveled upward during the past two decades and negatively influenced the music education of all children. With the help of understanding administrators and the concerted effort of teachers and parents, this situation will be alleviated in California.

Some specific items should be mentioned as a framework for understanding and interpretation of the impact of recent legislation on the teaching of the fine arts in California and particularly its effect on music instruction.

California Music Educations Association. — This state organization, an affiliate of the Music Educators National Conference, has been of vital importance to school music activities in the state for many years. It has had able leadership which has been felt nationally as well as locally. Three Californians have served as national presidents of the MENC, the late Louis Woodson Curtis of Los Angeles (1938-40), Charles M. Dennis of San Francisco (1948-50), and Karl D. Ernst of California State College at Hayward (1958-60). Dr. Ernst served as president of the International Society of Music Education, 1964-66. Many others have served in important capacities, such as national board members and chairmen of the editorial board for the *Music Educators Journal.*

This organization has indicated a desire to cooperate in any fashion with the two major research centers which are being sponsored by the United States Department of Health, Education, and Welfare.

a. Center for Research and Development in Higher Education at the University of California at Berkeley, and

b. Center for Research and Development in Teaching at Stanford University.

The CMEA has devoted considerable time and effort to research. Two studies were considered of importance.

I. THE WOOST STUDY

The Woost study was an outcome of expressed concern about the skills and competencies needed by beginning music teachers in California schools and was a development of data which was collected as a pilot study in 1955 by a committee appointed by the Southern California Music Executives organization. The problem as stated by Woost was:

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[1] Charles E. Leonard, "The Philosophy of Music Education — Present and Future,"*Comprehensive Musicianship,* (Washington, D.C.: MENC, 1965), p. 45.

[2] Everett Walters, (ed.), *Graduate Education Today,* (Washington, D.C.: American Council on Education, 1965), p. 198.

a. To determine the adequacy of college preparatory courses to build competencies for teaching public school music;
b. To evaluate the merits of the present set of requirements as stipulated in the California Administrative Code; and
c. To summarize the recommendations of music educators now in the field.

Woost used the questionnaire technique and his data was based upon a sample of 679 graduates from 22 California Colleges and Universities. All aspects of this analysis were presented in detail. The study closed with a series of 14 recommendations. The following were selected as having implications for graduate music study.

> Broad preparation is better for undergraduate teacher training programs: specialization should come at graduate level.
>
> College music departments should modernize their courses in music history and theory to meet contemporary demands.
>
> Musical literature could well emphasize more training in the discrimination of musical styles. If more use is to be made of integration of the fine arts and social studies, meaningful relationships should be clarified and emphasized.
>
> College courses in conducting and arranging should be revitalized along more utilitarian lines. There should be a maximum emphasis on score reading in conducting and other appropriate classes.
>
> California colleges and universities should carefully screen their courses in professional education with regard to eliminating those which are non-functional and reorganizing those which over-lap.[1]

Three Laws Enacted by the California Legislature. — There can be little doubt but that the laws enacted in California were well intentioned, but the after-effects of their enactment were not fully anticipated by either the legislators, music educators, or the California community.

The Casey Bill. This bill has sometimes been referred to as the "Foreign Language Bill." It mandated that a foreign language be taught in grades 6, 7, and 8. The intent of the bill was to give these students instruction in foreign language, especially Spanish which would be particularly beneficial to public school children in California. Two things quickly became evident (1) that a six period day with six subjects required daily left no time for music or any of the other fine arts, and (2) that a sufficient number of teachers were not available who were capable of teaching foreign language at the elementary and junior high school levels.

The Fischer Bill. This bill has sometimes been referred to as the "Credential Bill." The troublesome facet of this bill has been the mandated requirement of "24 upper division units in a single major subject area." The effects of the bill were immediate. They were (1) those who were preparing for elementary school teaching were faced with earning 24 units in an academic subject which made it practically impossible to pursue any electives, and (2) as no guidelines were given for these 24 units, it became possible for a student to amass sufficient units in group activities, such as band and chorus, to permit him to be granted a credential to teach music to junior and senior high school students with no assurance of a valid or appropriate major program in music and the teaching of music.

The Unruh Bill. The concern of this bill was primarily to reduce the size of elementary classes. The ideas behind this bill were commendable but it should have been anticipated that fewer children per classroom would mean more classroom teachers, more classroom space, and more money to provide the teachers and space. The penalty for non-compliance was a reduction of state school funds to the school districts. Administrators had little choice but to eliminate the services of elementary music teachers and others who did not have specific daily classroom responsibilities, and reassign them to classrooms comprised of children who were taken from classrooms which were in excess of the mandated size.

The result of the Unruh Bill was felt immediately and brought immediate action from parent and citizen groups. In a few areas some of the ill effects on music were partially corrected within a very few months. Total recovery will take a much longer time.

II. CALIFORNIA SCHOOL DISTRICTS: MUSIC SURVEY

A survey of a random sample of 200 California School Districts was authorized by the CMEA and conducted early in 1965. The purpose of the survey was to gather data which might give an indication of the influence which educational legislation had had on music instruction in the public schools. Dr. Keith Snyder, President of CMEA, released the following findings in May, 1965.

a. Twenty-three percent of the respondents had recently eliminated some part of their music programs,
b. Forty-two percent indicated "Increased academic pressures" as a significant factor in music scheduling,
c. Fifty-one percent reported that the bill mandating a foreign language in grades 6, 7, and 8, would have "severe implications" for future music study in these grades, and

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[1] Frank Woost, "Survey of Opinions Concerning the Adequacy of Preparation for Music Teaching by Graduates of the Schools and Colleges in California" (unpublished Master's thesis, Los Angeles State College, 1960).

d. Fourteen percent of the respondents reported reductions in music teaching staffs in recent years.

Actions Taken. — Steps have been taken to probe the present school music problems in California; to identify the sociological, political, and economic conditions which have been influential in creating the problems; and to delineate plans to rectify those conditions which have caused the so-called "California Music Crisis". Two articles appeared in magazines of national circulation, one by William E. Knuth[1], and the other by Keith D. Snyder.[2]

Knuth stated, "Many of the values and music achievements in our public schools can be lost in less than a decade if certain current problems and combining forces are not recognized and evaluated." Citing some answers to the question, "What has caused the current problems in music education in California schools?", he stated,

> Many of the pressures come from recently enacted laws dealing with basic school programs and a reduction in the State School Budget. The recommendation made by Governor Edmund Brown to the legislature was, "Within our schools, we should move toward curriculum changes which will emphasize the *solid* subjects and minimize wasteful fringe courses." . . . Such law-enacted courses hamper experimentation, evaluation of subject content for individual needs, and the best public education for the general welfare of all.[1]

Knuth mentioned a situation which developed in the Los Angeles Public Schools at the beginning of the 1964-65 school term, where eighty-five music teachers in the elementary schools were dropped to provide budgetary funds for the enforcement of the Unruh Bill. Actions of a Citizen's Committee resulted in the restoration of some of these music teachers but others were assigned to regular elementary school staffs.

In closing his article, Knuth stated, "In the present school music emergency, help and support are needed from the lay public, teachers, industry, and the national government to evaluate and stabilize school music programs in the light of the students' needs and valid educational goals."

The opening statement of Snyder's article was, "Music, as a course of instruction in schools of California, is in grave danger of being eliminated. . . . California music educators are convinced that it is a period of crisis as far as music and the other arts in our schools' curriculums are concerned." Snyder stated that, due to the Fischer Bill, "The college level requirements in art and music have been cut in half." The closing paragraph of the Snyder article was:

> We must clean up our house! We must accelerate a shift from an almost completely performance-oriented philosophy to a performance orientation based upon broad general educational offerings in which all of society's children have a part whether they have special performance talents and interests or not. In other words, we must provide all children an intensive curriculum in the study of music literature by all of the means and devices available to us. This can, and should be, as academically rigorous and beneficial as the study of mathematics, science, history, foreign language, and the like.[2]

Many state education magazines have carried reprints of the Knuth and Snyder articles. An Ohio headline was indicative of the national concern. It was, "The California School Music Situation: It Could Happen in Ohio." The *Utah Music Educator* reported replies given by Dr. Maxwell Rafferty, Superintendent of Public Instruction for the State of California, to questions posed at a news conference arranged by the American Music Conference. Without doubt, Dr. Rafferty is fully aware of the importance of music in the school curriculum at all levels, however, it should be recognized that, officially, he must act within the framework of budget limitations and recently passed legislation. Dr. Rafferty indicated that music educators must do something to supply accurate information (1) to those school administrators and college officials who are responsible for music programs; (2) to the state community as a whole; and (3) especially to the legislators who pass the laws and approve budgets.

The following has been cited from this reported interview to give another viewpoint on the music education situation in California.

> In California, we are scared to death of the new pressure for academic accomplishment, ideals we all favor. The fear is that music may suffer from a mechanical problem — that of making room for it in the new schedules of the high schools, which are rigidly limited.
>
> With the exception of a few activities which are obviously extra-curricular and performed in connection with athletics, music should always be a part of the regularly scheduled curriculum and should be financed by regular school funds. We are under tremendous pressure to add more things to the curriculum. We are having a hard time, a rough time, keeping music at all. I am pushing a program now to extend the school day.
>
> There is a tremendous temptation to say, "Well, now, let's just get the Cold War subjects." We can see how science is going to help us win the Cold War, as we can with mathematics, civics, geography, and foreign languages. How is music going to help win the Cold War?
>
> What we have to do now is to show that a Democracy can sponsor and can provide art with the inspiration, the talent, and the wherewithall it needs to reach a new Golden Age in our time. This, I think, is one of the big, unrealized challenges of our democratic society — can we do as well as the old kings and the old dukes? I am

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[1] William E. Knuth, "Music in California," *Instrumentalist,* (Evanston, Illinois: Instrumentalist, June, 1965), p. 51.

[2] Keith D. Snyder, "California Meets Its Crisis," *Music Educators Journal,* (Washington, D.C.: MENC, Sept.-Oct., 1965), p. 51.

> sure we can, if we can just sell our people on the fact that man does not live by bread alone.
>
> Music is going to have to come up with a coherent program, nationwide, and particularly in our state (California), demonstrating what it has to offer, what the consequences will be if it is starved or treated cavalierly, and how tremendously worthwhile music is to a vast number of young people. As far as my department is concerned, we are strongly pro-music and we are going to fight for it every time we get a chance.[1]

Resolutions dealing with mandated legislation and the California music situation were passed by several national and state organizations. Copies of four sets of resolutions may be found in Appendix B.

As evidence that sincere considerations and constructive thinking has been taking place, the following statement of the CMEA official position on the importance, place, and problems of music education in California was adopted.

> In these days, it is incumbent upon every music educator to find the time and make an effort to keep himself informed. Efforts must be made immediately to:
>
> — Develop a curriculum with appropriate scheduling in all schools at all levels of instruction that will achieve a proper balance between the so-called "hard-core" subjects and the arts and humanities.
>
> — Improve the competency of teachers at all levels of instruction and the quality of music education in all of the public schools of California.
>
> — In cooperation with the Division of Credentials of the State Department of Education, develop guidelines for evaluating transcripts of teachers seeking California Standard Teaching Credentials.
>
> — Develop all feasible avenues for extending the study of music for all citizens, as performers and as listeners, beyond the years of formal education.
>
> To the achievement of these goals, the California Music Educators Association, Inc. pledges itself.[2]

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[1] Maxwell Rafferty, "His Views on Instrumental Music Education," *Utah Music Educator,* (Summer Issue, 1965), p. 4.

[2] "The Place of Music in California Public Schools," *Music Educators Journal,* (Sept.-Oct., 1965), p. 55.

CHAPTER III

Presentation of Interview Data From Heads of Music Departments

An official list of all colleges and universities in California where graduate degrees were offered in any or all areas of music, was obtained from the California State Office of Education at Sacramento. There were twenty-five such schools and for this project have been designated as Sample I-A.

Each campus was visited by the Project Director and interviews were held with the head or chairman of the music department. Prior to visitation, appointments were made by letter or telephone and an interview guide was prepared. This was done to conserve time and to assure similar data were acquired from each school. It should be granted that data for additional items might have been desirable, but an arbitrary decision concerning inclusion or exclusion was made on the basis of the scope of the project and budget allotment. A copy of the interview guide may be found in the next column.

Types of Degrees Offered. — A detailed listing of the types of graduate music degrees offered at all schools comprising Sample I-A may be found in Table 1. For the sake of uniformity, this sample has been grouped under three headings (1) California State Colleges, (2) California State Universities, and (3) Other Schools. This grouping was helpful in identifying those schools which are supported by tax-collected money and those which are privately supported.

On the basis of the data, the following summary items were made:

1. Twenty-four schools, or 96 percent of this total sample offered an M.A. degree.
2. Two schools, or 40 percent of the California State Universities, offered only the M.A. degree.
3. Two schools, or 22 percent of the Other Schools, offered only the M.A. degree.
4. All 11 California State Colleges, or 44 percent of the total sample, offered only the M.A. degree.
5. Six schools, or 24 percent of the total sample, offered an M.M. degree.
6. One school, or 4 percent of the total sample, offered an M.S. degree.
7. Five schools, or 20 percent of the total sample, offered a Ph.D. degree.
8. Three schools, or 12 percent of the total sample, offered an Ed.D. degree.
9. Two schools, or 8 percent of the total sample, offered a D.M.A. degree.
10. One school offered 6 types of graduate music degrees.

INTERVIEW GUIDE: CHAIRMAN OF THE MUSIC DEPARTMENT, SAMPLE I-A

School:__________________Date:__________

Name:__________________Catalog:__________

Areas to be Covered in Interviews with chairman or head of music department.

1. Types of graduate music degrees offered and number of students pursuing each type.
2. Number of faculty responsible for graduate music seminars and/or courses.
3. Extent and type of graduate music faculty preparation and experience; in music, in other disciplines.
4. How is graduate advising handled? Master-Doctoral?
5. Examination, thesis (number of credits allowed), recital and language requirements? Master-Doctoral? Total credits or units required?
6. Recommendations which they feel would make their graduate music program more ideal. Suggestions from a personal viewpoint concerning faculty, courses and/or seminars, performance, equipment, or other facilities.
7. Seminars and courses suggested for visitation.
8. Graduate students recommended for interview.
9. Obtain copies of printed, mimeographed or other material concerning graduate music offerings, course content, syllabi, etc., for later investigation.

TABLE 1

TYPES OF GRADUATE MUSIC DEGREES OFFERED BY CALIFORNIA COLLEGES AND UNIVERSITIES

School	Type of Degree and Major Areas	Approx. No. of Graduate Students
California State Colleges		
Chico	M.A.—Music Education; History/Literature; Theory/Composition; Performance	25
Fresno	M.A.—Same as above	23
Hayward	M.A.—Same as above	20
Humboldt	M.A.—Music Education; Performance; Composition	15
Long Beach	M.A.—Music Education; History/Literature; Theory/Composition; Performance	30
Los Angeles	M.A.—Music Education; Musicology; Composition; Performance	145
Sacramento	M.A.—Same as above	50
San Diego	M.A.—Same as above	55
San Fernando Valley	M.A.—Music Education; Musicology; Performance; Composition	60
San Francisco	M.A.—Music Education; History/Literature; Composition; Performance	90
San Jose	M.A.—Music Education; Theory/Composition; Performance; Literature; Musicology	75
California State Universities		
Berkeley	Ph.D.—History; Composition	60
	M.A.—Musicology	21
Davis	M.A.—Musicology; Composition	6
Los Angeles	Ph.D.—Music Education; Composition	34
	M.A.—Historical; Systematic; Ethno-musicology	40
Riverside	M.A.—Theory/ Musicology; Composition; History	7
Santa Barbara	Ph.D.—Flexible	6
	M.A.—Musicology; Composition	14
Other Colleges/ Universities		
Claremont Graduate School and University Center	M.A.—Music Education; Performance; History/Literature; Composition	15
College of Holy Names	M.A.—Performance	1
	M.M.—Music Education	2
Immaculate Heart College	M.M.—Music Education; Piano	14
Mount St. Mary's College	M.A.—Theory; History/Literature	9
	M.M.—Music Education; Theory; Composition; Performance	10
Occidental College	M.A.—Composition; Performance	14
Stanford University	Ph.D.—Music	19
	Ed.D.—Music Education	2
	D.M.A.—Composition; Conducting; Music Education; Performance	15
	M.A.—Music Education; Performance; Conducting	20
University of the Pacific	Ed.D.—Music Education	2
	M.A.—Theory/Composition; Music Education; Performance	3
	M.M.—Same as above	3
University of Redlands	M.A.—Music Education; Performance Historical/Critical Research; Composition	15
	M.M.—Same as above	15
University of Southern California	Ph.D.—Musicology	10
	Ed.D.—Music Education	8
	D.M.A.—Music Education; Composition; Performance	80
	M.A.—Music	10
	M.M.—Church Music; Music Education; Conducting; Opera; Performance; History; Literature	180
	M.S.—Music Education	10
	Total	1233

Major Areas. — The area most often indicated for concentration at both the master and doctoral levels was music education. The distribution of other music areas at the master level would indicate adequate coverage. It would seem that more flexibility in major areas of concentration for the doctorate might be desirable.

Approximate Number of Students. — The total approximate number of students pursuing all types of graduate music degrees at all schools in Sample I-A was 1233. The least number attending any one school was 3 and the largest number attending one school was 298. The total number following each type of graduate degree program at all schools was as follows:

M.A.	— 763	Ph.D.	— 129
M.M.	— 224	Ed.D.	— 12
M.S.	— 10	D.M.A.	— 95
Total	997	Total	236

The approximate number of students following graduate music degrees according to the three basic groups was as follows:

California State Colleges	588
California State Universities	488
Other Colleges	457
Total	1233

Number of Graduate Faculty. — In most instances those who served as graduate faculty also taught undergraduate courses. Only those faculty members who taught graduate courses or seminars have been indicated in Table 2. Those faculty members giving individual instruction, such as private applied music, were not included in the investigation. The number of faculty per school ranged from 4 to 22. The total number of graduate faculty at all schools as shown in Table 2, was 333 or an average of a little more than 13 such faculty per school.

Using the graduate student enrollment of 1233 shown in Table 1, the mean average faculty to student ratio was 3.77. This over-all ratio becomes less meaningful in the light of the undergraduate teaching load which was emphasized during every faculty interview.

Extent and Type of Faculty Preparation. — It should be recognized that there are many elements involved in the preparation of an individual for graduate teaching. Some are factual which can be tabulated, others are equally or more important but almost impossible to evaluate statistically.

For the purposes of this project, only the highest degree earned by an individual graduate faculty member was investigated. The details of these data may be found in Table 2.

For a detailed summary of highest degrees earned by graduate faculty at each school, Table 3 should be consulted. The total of the highest degrees held by the total graduate faculties may be found in Table 4. It was interesting to note that 163, or 48.94 percent of the total degrees held, were of the doctoral level, and only 17, or 5.1 percent were of the bachelor level.

Several important deductions were possible from the data concerning the schools which had granted the highest degrees held by the graduate faculty sample. In Table 5, the schools have been grouped according to (1) California Schools, (2) Schools in Other States, and (3) Foreign Schools. One hundred and seven degrees, or 32.1 percent of the total 333 faculty earned degrees, were earned at California schools.

The largest number of degrees, 46, or 43.0 percent of the total 107 degrees from California schools, had been granted by the University of Southern California. The second school in rank order was the University of California at Berkeley with 21, or 18.7 percent. Only 6 degrees, or 4.8 percent had been earned at foreign schools. The largest number of foreign degrees were from the University of Vienna.

It was interesting to find that 210, or 63.06 percent of the total degrees had been earned at schools in states other than California. The largest number of these out-of-state degrees were granted by the State University of Iowa, 19; Eastman School of Music, 15; Columbia Teachers College, 15; Harvard University, 13; and Columbia University, 12. These five schools accounted for 74 degrees, or 35 percent of the 210 out-of-state degrees.

The following code has been used throughout this study to designate the schools according to specific types.[1]

*	Privately supported	#	Conservatory
–	Private Protestant	**	State Colleges and Universities
:	Private Catholic		
+	Municipally supported	=	State Teachers Colleges

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[1] These type classifications were identified according to the following source: Allan M. Cartter (ed.) *American Universities and Colleges* (Washington, D.C.: American Council on Education, 1964).

TABLE 2
GRADUATE MUSIC FACULTY: ORIGINS OF HIGHEST DEGREES EARNED

California Schools	Type of Degrees	Number
CALIFORNIA STATE COLLEGES		
Chico		
Columbia University	Ed.D.	1
Fresno State College	A.B.	1
Montana State College	M.M.Ed.	1
Northwestern University	Ph.D.	1
	M.M.	2
University of California at Los Angeles	Ph.D.	1
University of Oregon	Ed.D.	1
University of the Pacific	M.M.	2
Total		10
Fresno		
Columbia Teachers College	Ed.D.	3
Northwestern University	M.M.	1
San Jose State College	M.A.	1
Stanford University	D.M.A.	1
State University of Iowa	Ph.D.	4
University of Arizona	Ed.D.	1
University of Illinois	M.M.	1
University of Southern California	D.M.A.	1
University of Washington	M.A.	1
Total		14
Hayward		
Columbia Teachers College	M.A.	1
Eastman School of Music	M.A.	1
Indiana University	Ph.D.	1
Juilliard School of Music	M.M.	1
Northwestern University	M.M.	1
San Francisco State College	M.A.	1
University of Illinois	Ph.D.	1
	M.S.M.Ed.	1
University of Iowa	Ph.D.	1
University of Oregon	Ed.D.	1
	M.F.A.	1
Total		11
Humboldt		
Columbia Teachers College	Ed.D.	1
Eastman School of Music	M.M.	1
Humboldt State College	M.A.	1
Northwestern University	M.M.	1
San Jose State College	A.B.	1
State University of Iowa	Ph.D.	1
University of Michigan	M.M.	1
University of Southern California	D.M.A.	1
Total		8
California Schools	**Type of Degree**	**Number**
Long Beach		
Columbia Teachers College	Ed.D.	1
New York University	Ph.D.	1
Ohio State University	Ph.D.	1
University of California at Los Angeles	M.A.	1
University of Iowa	Ph.D.	3
	M.F.A.	1
University of Michigan	Ph.D.	1
	M.M.	1
University of Southern California	Ph.D.	2
	Ed.D.	1
	D.M.A.	2
University of Wyoming	Ed.D.	1
Total		16
Los Angeles		
American Conservatory	M.M.	1
Boston University	M.A.	1
Columbia Teachers College	Ed.D.	3
Northwestern University	M.M.	1
Occidental College	M.A.	1
Texas College of Arts and Industries	M.S.	1
University of California at Los Angeles	B.E.	1
University of Kansas	Ph.D.	1
University of Southern California	Ph.D.	2
	Ed.D.	1
	D.M.A.	1
	M.M.	4
	M.S.	1
	A.B.	1
University of Utah	M.F.A.	1
University of Vienna, Austria	Ph.D.	1
Total		22
Sacramento		
Brigham Young University	Ed.D.	1
Columbia University	Ed.D.	1
Eastman School of Music	Ph.D.	1
	M.M.	2
Indiana State Teachers College	M.A.	1
Indiana University	M.M.	1
Michigan State University	Ph.D.	1
Stanford University	Ed.D.	1
Union Theological Seminary	M.S.M.	1
University of Cincinnati	M.Ed.	1
University of Michigan	Ph.D.	1
Western Washington State College	M.Ed.	1
Total		13

TABLE 2 – Continued

California Schools	Type of Degrees	Number
CALIFORNIA STATE COLLEGES (cont'd)		
San Diego		
Columbia Teachers College	Ed.D.	1
	M.A.	1
Eastman School of Music	M.A.	1
Florida State University	Ed.D.	2
Indiana University	M.M.	2
Millikin University	M.M.E.	1
Northwestern University	M.M.	1
State University of Iowa	Ph.D.	3
Syracuse University	M.M.	1
University of Colorado	Ed.D.	1
University of Illinois	D.M.A.	1
	M.S.	1
University of Michigan	M.M.	1
University of Nebraska	M.M.	1
University of Southern California	Ed.D.	1
University of Washington	M.A.	1
University of Wisconsin	M.M.	1
Total		21
San Fernando Valley		
Columbia Teachers College	Ed.D.	1
Indiana University	Mus.D.	1
State University of Iowa	Ph.D.	1
University of California at Los Angeles	Ph.D.	1
University of Havana	Ph.D.	1
University of Kansas City	D.M.A.	1
University of Southern California	Ph.D.	1
	D.M.A.	1
	M.A.	1
	M.M.	1
University of Texas	Ph.D.	1
Yale University	M.M.	1
Total		12
San Francisco		
American Conservatory of Music	M.M.	1
Columbia Teachers College	Ed.D.	2
	M.A.	1
Eastman School of Music	D.M.A.	1
Indiana University	M.M.	1
Northwestern University	Ph.D.	1
San Francisco State College	M.A.	2
Stanford University	Ed.D.	3
State University of Iowa	Ph.D.	1
University of California at Berkeley	Ed.D.	1
University of Michigan	D.M.A.	1
University of Oregon	Ed.D.	1
University of Rochester	Ph.D.	1
University of Southern California	D.M.A.	1
Total		18

California Schools	Type of Degrees	Number
CALIFORNIA STATE COLLEGES (cont'd)		
San Jose		
American Conservatory of Music	M.M.	1
Cincinnati Conservatory	M.M.	1
Colorado State College of Education	Ed.D.	1
Columbia University	Ed.D.	2
	M.A.	1
Eastman School of Music	M.M.	1
Indiana University	M.M.	1
Juilliard School of Music	M.S.	1
Lycoming College	L.H.D.	1
Northwestern University	M.M.	1
Oberlin College	B.M.	1
San Jose State College	M.A.	1
	A.B.	1
South Dakota State College	Ed.D.	1
Stanford University	Ed.D.	1
	M.A.	1
State University of Iowa	Ph.D.	2
Syracuse University	B.M.	1
University of Kansas	M.M.	1
	A.B.	1
University of Kentucky	M.A.	1
University of Michigan	M.A.	1
University of Oregon	Ed.D.	1
University of Southern California	M.M.	1
University of Wisconsin	M.M.Ed.	1
Total		27
CALIFORNIA STATE UNIVERSITIES		
Berkeley		
Columbia University	M.A.	1
Harvard University	Ph.D.	3
	M.A.	1
	A.B.	2
Princeton University	Ph.D.	1
	M.F.A.	1
University of California at Berkeley	Ph.D.	3
	M.A.	4
	A.B.	4
University of Illinois	Ph.D.	1
Yale University	Ph.D.	1
Total		22
Davis		
New York University	Ph.D.	1
North Texas State College	M.M.	1
Sacramento State College	B.A.	1
Southwestern Baptist Theological Seminary	M.C.M.	1
University of California at Berkeley	Ph.D.	2
	M.A.	1

TABLE 2 – Continued

California Schools	Type of Degrees	Number
CALIFORNIA STATE UNIVERSITIES (cont'd)		
University of Chicago	M.A.	2
University of Idaho	M.M.	1
Total		10
Los Angeles		
Berlin, Germany	Ph.D.	1
Brandeis University	M.F.A.	1
Brigham Young University	Mus.D.	1
Columbia University	M.A.	1
Chicago University	Ph.D.	1
Eastman School of Music	Ph.D.	2
Harvard University	Ph.D.	1
	M.A.	1
Pomona College	M.S.M.	1
Reading, England	Ph.D.	1
	M.A.	1
University of Amsterdam, Netherlands	Ph.D.	1
University of California at Los Angeles	Ph.D.	3
University of Michigan	Ph.D.	1
University of Munich, Germany	Ph.D.	1
Utrecht, Holland	Ph.D.	1
Yale University	Ph.D.	1
Total		20
Riverside		
New York University	Ph.D.	2
Northwestern University	Ph.D.	1
Princeton University	M.F.A.	1
University of California at Berkeley	Ph.D.	1
University of Southern California	D.M.A.	1
Vienna, Austria	D.Jur.	1
Yale University	M.M.	1
Total		8
Santa Barbara		
Claremont Graduate School and University Center	M.A.	1
Columbia University	M.A.	1
Eastman School of Music	M.M.	1
London College of Music	F.R.C.O.	1
Northwestern University	D.Mus.	1
	M.M.	1
Royal University, Budapest	D.Pol.Sc.	1
Stanford University	Ph.D.	1
Syracuse University	M.M.	1
Union Theological Seminary	M.S.M.	1
University of California at Los Angeles	Ph.D.	1
University of Southern California	Ph.D.	2
University of Vienna	Ph.D.	1

California Schools	Type of Degrees	Number
CALIFORNIA STATE UNIVERSITIES (cont'd)		
University of Washington	Ph.D.	1
	M.A.	1
Yale University	Ph.D.	1
Total		17
OTHER COLLEGES AND UNIVERSITIES		
Claremont Graduate School and University Center		
American Conservatory of Music	M.M.	1
Columbia Teachers College	M.A.	1
Harvard University	M.A.	1
Northwestern University	M.Mu.Ed.	1
University of California at Berkeley	D.M.A.	1
University of Indiana	Ph.D.	1
University of Michigan	M.M.	1
University of Minnesota	Ph.D.	1
University of Southern California	D.M.A.	1
Total		9
College of Holy Names		
University of California at Berkeley	M.A.	1
University of Southern California	D.M.A.	3
	M.M.	1
Total		5
Immaculate Heart College		
Eastman School of Music	Ph.D.	1
	M.M.	1
Immaculate Heart College	M.M.	1
University of California at Los Angeles	M.A.	1
University of Southern California	M.M.	1
Total		5
Mount St. Mary's College		
Eastman School of Music	Ph.D.	1
Mount St. Mary's College	M.A.	1
North Texas State University	Ph.D.	1
University of Southern California	D.M.A.	1
	M.M.	1
Total		5
Occidental College		
Claremont Graduate School and University Center	M.A.	1
Colorado College	A.B.	1
Columbia Teachers College	M.A.	1
University of Southern California	Ed.D.	1
Total		4

TABLE 2 – Continued

California Schools	Type of Degrees	Number
OTHER COLLEGES AND UNIVERSITIES (cont'd)		
University of Redlands		
Claremont Graduate School and University Center	Ph.D.	1
Eastman School of Music	M.M.	1
Harvard University	M.A.	1
Indiana University	Ph.D.	1
State University of Iowa	M.A.	1
University of Oregon	M.M.	1
University of Redlands	M.M.	1
University of Rochester	Ph.D.	1
Total		8
Stanford University		
Columbia University	Ph.D.	1
Harvard University	Ph.D.	1
	M.A.	1
Stanford University	Ph.D.	1
	D.M.A.	1
	M.A.	2
Syracuse University	M.M.	1
University of California at Berkeley	Ph.D.	1
	M.A.	2
University of Illinois	Ed.D.	1
Yale University	M.M.	1
Total		13
University of the Pacific		
Grinnell College	M.A.	1
Northwestern University	M.M.	2
	B.M.	1
State University of Iowa	Ph.D.	1
Union Theological Seminary	D.S.M.	1
University of Erlangen	Ph.D.	1
University of Kansas	M.M.Ed.	1
University of the Pacific	M.A.	1
University of Puget Sound	Mus.D.	1
University of Southern California	M.M.	1
University of Washington	M.A.	1
Yale University	M.M.	1
Total		13
University of Southern California		
Chicago Music College	M.M.	1
Columbia Teachers College	M.A.	1
Cornell University	Ph.D.	1
Harvard University	M.A.	1
Miami University	M.A.	1
Munich, Germany	Ph.D.	1
Northwestern University	M.M.	1
Ohio State University	Ph.D.	1
Syracuse University	M.M.	1
University of Chicago	M.A.	1
University of the Pacific	Mus.D.	1
University of Southern California	Ph.D.	1
	D.M.A.	6
	M.S. in L.S.	1
	M.M.	1
University of Vienna	Ph.D.	1
Utrecht, Netherlands	Ph.D.	1
Total		22

TABLE 3
GRADUATE MUSIC FACULTY: SUMMARY OF TYPES OF HIGHEST DEGREES EARNED

California State College at Chico

Degrees	Number	Percent
Ph.D.	2	20
Ed.D.	2	20
M.M.	4	40
M.M.Ed.	1	10
A.B.	1	10
Total	10	100

California State College at Fresno

Degrees	Number	Percent
Ph.D.	4	28.6
Ed.D.	4	28.6
D.M.A.	2	14.3
M.M.	2	14.3
M.A.	2	14.3
Total	14	100.0

California State College at Hayward

Ph.D.	3	27.27
Ed.D.	1	9.09
M.A.	3	27.27
M.F.A.	1	9.09
M.M.	2	18.19
M.S.M.Ed.	1	9.09
Total	11	100.00

California State College at Humboldt

Ph.D.	1	12.5
Ed.D.	1	12.5
D.M.A.	1	12.5
M.A.	1	12.5
M.M.	3	37.5
A.B.	1	12.5
Total	8	100.0

TABLE 3 – Continued

California State College at Long Beach

Ph.D.	8	50.00
Ed.D.	3	18.75
D.M.A.	2	12.50
M.M.	1	6.25
M.A.	1	6.25
M.F.A.	1	6.25
Total	16	100.00

California State College at Los Angeles

Degrees	Number	Percent
Ph.D.	4	18.18
Ed.D.	4	18.18
D.M.A.	1	4.55
M.M.	6	27.26
M.A.	2	9.09
M.S.	2	9.09
M.F.A.	1	4.55
A.B.	1	4.55
B.E.	1	4.55
Total	22	100.00

California State College at Sacramento

Ph.D.	3	23.08
Ed.D.	3	23.08
M.A.	1	7.69
M.M.	3	23.08
M.Ed.	2	15.38
M.S.M.	1	7.69
Total	13	100.00

California State College at San Diego

Ph.D.	3	14.29
Ed.D.	5	23.81
D.M.A.	1	4.76
M.M.	7	33.33
M.A.	3	14.29
M.S.	1	4.76
M.M.Ed.	1	4.76
Total	21	100.00

California State College at San Fernando Valley

Ph.D.	5	41.67
Ed.D.	1	8.33
D.M.A.	2	16.67
Mus. D.	1	8.33
M.M.	2	16.67
M.A.	1	8.33
Total	12	100.00

California State College at San Francisco

Ph.D.	3	16.67
Ed.D.	7	38.88
D.M.A.	3	16.67
M.M.	2	11.11
M.A.	3	16.67
Total	18	100.00

California State College at San Jose

Degrees	Number	Percent
Ph.D.	2	7.41
Ed.D.	6	22.22
L.H.D.	1	3.70
M.M.	7	25.93
M.A.	5	18.52
M.M.Ed.	1	3.70
M.S.	1	3.70
B.A.	2	7.41
B.M.	2	7.41
Total	27	100.00

California State University at Berkeley

Degrees	Number	Percent
Ph.D.	9	40.91
M.A.	6	27.27
M.F.A.	1	4.55
A.B.	6	27.27
Total	22	100.00

California State University at Davis

Degrees	Number	Percent
Ph.D.	3	30
M.A.	3	30
M.M.	2	20
M.C.M.	1	10
A.B.	1	10
Total	10	100

California State University at Los Angeles

Ph.D.	14	70
Mus.D.	1	5
M.A.	3	15
M.S.M.	1	5
M.F.A.	1	5
Total	20	100

California State University at Riverside

Ph.D.	4	50.0
D.M.A.	1	12.5
D.Jur.	1	12.5
M.M.	1	12.5
M.F.A.	1	12.5
Total	8	100.0

California State University at Santa Barbara

Ph.D.	7	41.18
Mus.D.	1	5.88
D.Pol.Sc.	1	5.88
M.A.	3	17.65
M.S.M.	1	5.88
F.R.C.O.	1	5.88
M.M.	3	17.65
Total	17	100.00

Claremont Graduate School and University Center

Degrees	Number	Percent
Ph.D.	2	22.22
D.M.A.	2	22.22
M.A.	2	22.22
M.M.	2	22.22
M.M.Ed.	1	11.12
Total	9	100.00

Stanford University

Degrees	Number	Percent
Ph.D.	4	30.70
Ed.D.	1	7.69
D.M.A.	1	7.69
M.A.	5	38.47
M.M.	2	15.39
Total	13	100.00

College of Holy Names

D.M.A.	3	60
M.M.	1	20
M.A.	1	20
Total	5	100

Immaculate Heart College

Ph.D.	1	20
M.M.	3	60
M.A.	1	20
Total	5	100

Occidental College

Ed.D.	1	25
M.A.	2	50
A.B.	1	25
Total	4	100

University of Redlands

Ph.D.	3	37.5
M.M.	3	37.5
M.A.	2	25.0
Total	8	100.0

Mount St. Mary's College

Ph.D.	2	40
D.M.A.	1	20
M.M.	1	20
M.A.	1	20
Total	5	100

University of Southern California

Degrees	Number	Percent
Ph.D.	6	27.27
D.M.A.	6	27.27
Mus.D.	1	4.55
M.A.	4	18.18
M.M.	4	18.18
M.S.inL.S.	1	4.55
Total	22	100.00

University of the Pacific

Degrees	Number	Percent
Ph.D.	2	15.38
Mus.D.	1	7.69
D.S.M.	1	7.69
M.A.	3	23.08
M.M.	4	30.78
M.M.Ed.	1	7.69
B.M.	1	7.69
Total	13	100.00

TABLE 4

GRADUATE MUSIC FACULTY: SUMMARY OF HIGHEST DEGREES HELD

Types of Degree	Number	Percent
A.B.	13	3.90
B.E.	1	.30
B.M.	3	.90
D.Jur.	1	.30
D.M.A.	26	7.81
D.Pol.Sci.	1	.30
D.S.M.	1	.30
Ed.D.	39	11.71
F.R.C.O.	1	.30
L.H.D.	1	.30
M.A.	58	17.42
M.C.M.	1	.30
M.Ed.	2	.60
M.F.A.	6	1.80
M.M.	65	19.52
M.M.Ed.	5	1.50
M.S.	4	1.20
M.S.M.	3	.90
M.S.M.Ed.	1	.30
M.S. in L.S.	1	.30
Mus.D.	5	1.50
Ph.D.	95	28.54
Total	333	100.00

TABLE 5

GRADUATE MUSIC FACULTY DEGREES: CODED FOR SPECIFIC TYPE OF SCHOOL GRANTING HIGHEST DEGREE

	Schools	Number	Percent of Total $N=333$
	California		
*	Claremont Graduate School and University Center	3	
**	Fresno State College	1	
**	Humboldt State College	1	
—	Occidental College	1	
**	Sacramento State College	1	
**	San Francisco State College	3	
**	San Jose State College	4	
*	Stanford University	12	
—	University of the Pacific	4	
**	University of California at Berkeley	21	
**	University of California at Los Angeles	9	
—	University of Redlands	1	
*	University of Southern California	46	
	California Total	107	32.13
	Other States		
#	American Conservatory of Music	4	
*	Boston University	1	
*	Brandeis University	1	
—	Brigham Young University	2	
#	Chicago Conservatory of Music	1	
*	Chicago University	1	
#	Cincinnati Conservatory of Music	1	
*	Colorado College	1	
=	Colorado State College	1	
*	Columbia Teachers College	15	
*	Columbia University	12	
*	Cornell University	1	
#	Eastman School of Music	15	
**	Florida State University	2	
*	Grinnell College	1	
*	Harvard University	13	
:	Immaculate Heart College	1	
=	Indiana State College	1	
**	Indiana University	8	
#	Juilliard School of Music	2	
—	Lycoming College	1	
**	Miami University	1	
**	Michigan State University	1	
—	Millikin University	1	
**	Montana State University	1	
:	Mount St. Mary's College	1	
*	New York University	4	
**	North Texas State University	2	
*	Northwestern University	18	
*	Oberlin College	1	
**	Ohio State University	2	
*	Pomona College	1	
*	Princeton University	3	
**	South Dakota State College	1	
—	Southwestern Baptist Theological Seminary	1	
**	State University of Iowa	19	

TABLE 5 – Continued

	Schools	Number	Percent of Total $N=333$
*	Syracuse University	5	
**	Texas College of Arts and Industries	1	
–	Union Theological Seminary	3	
**	University of Arizona	1	
*	University of Chicago	3	
+	University of Cincinnati	1	
**	University of Colorado	1	
**	University of Idaho	1	
**	University of Illinois	7	
**	University of Indiana	1	
**	University of Kansas	4	
**	University of Kansas City	1	
**	University of Kentucky	1	
**	University of Michigan	9	
**	University of Minnesota	1	
**	University of Nebraska	1	
**	University of Oregon	6	
–	University of Puget Sound	1	
*	University of Rochester	2	
**	University of Texas	1	
**	University of Utah	1	
**	University of Washington	5	
**	University of Wisconsin	2	
**	University of Wyoming	1	
**	Western Washington State College	1	
*	Yale University	7	
	Other States Total	210	63.06
Foreign			
	Berlin University, Germany	1	
	London College of Music	1	
	Reading University, England	2	
	Royal University, Budapest	1	
	University of Amsterdam, Netherlands	1	
	University of Erlangen, Germany	1	
	University of Havana, Cuba	1	
	University of Munich, Germany	2	
	University of Vienna, Austria	4	
	Utrecht University, Netherlands	2	
	Foreign Total	16	4.81
	Grand Total	333	100.00

A summary of the distribution of schools granting highest faculty degrees according to the above classifications may be found in Table 6. The following summary statements were derived from the data in this table. Subtracting 16, the total foreign degrees, from 333, the total of all highest graduate degrees, yielded 317, which was used as a base for percents calculated for the entire United States.

1. Privately supported schools had granted 61, or 57.0 percent of the 107 highest faculty degrees held from California schools; privately supported schools in other states had granted 90, or 42.85 percent of the 210 highest faculty degrees held from other states. In other words, of the 317 total highest degrees earned at schools in the United States, 151, or 47.63 percent, were earned at privately supported schools.

2. Church oriented schools, Protestant and Catholic, had granted 17, or 5.36 percent of the 317 total degrees earned by graduate faculty in the United States.

3. Schools of Music, Music Schools, and Conservatories were tallied under the heading of Conservatories. Twenty-three degrees were granted by this type of school which was 10.95 percent of the 210 schools in states other than California, and was 7.26 percent of the 317 total schools which included California. It should be noted that no graduate degrees were granted by this type of school in California.

4. Of the 107 California degrees, 40, or 37.4 percent, were from state colleges and universities; of the 210 degrees from other states, 83, or 39.5 percent, were from state colleges and universities.

5. Of the 107 California degrees, there was a total of 67 degrees, or 62.6 percent, from non-tax supported schools; of the 210 degrees from other states, 124, or 59.04 percent, from non-tax supported schools.

6. Of the 107 California degrees, 40, or 37.4 percent, were from tax supported schools; of the 210 degrees from other states, 86, or 40.92 percent, were from tax supported schools.

TABLE 6

GRADUATE MUSIC FACULTY: TYPES OF SCHOOLS GRANTING HIGHEST DEGREES

	Types of Schools	California		Other States	
		No.	Percent	No.	Percent
#	Conservatory	0	0.0	23	10.95
+	Municipal	0	0.0	1	.45
:	Private (Catholic)	0	0.0	2	.95
–	Private (Protestant)	6	5.6	9	4.28
*	Private (Secular)	61	57.0	90	42.85
**	State Colleges and Universities	40	37.4	83	39.52
=	State Teachers Colleges	0	0.0	2	.95
	Total	107	100.0	210	100.00

	Types of Schools	United States	
		No.	Percent
#	Conservatory	23	7.26
+	Municipal	1	.32
:	Private (Catholic)	2	.63
–	Private (Protestant)	15	4.73
*	Private (Secular)	151	47.63
**	State Colleges and Universities	123	38.80
=	State Teachers Colleges	2	.63
	Total	317	100.00

Faculty Abilities in Areas Other than Music. — A general question was posed to the music department chairmen to give some indication of breadth of training and ability of their graduate faculties in areas other than music. In Table 7, the areas have been grouped according to rank order. It will be noted that 33, or 9.9 percent of the 333 faculty were capable in 16 areas other than music. In many instances these music faculty members were actually teaching courses in the academic areas indicated.

These figures would indicate that for approximately one-tenth of this sample, the criticism of narrowness of background and interest was untrue. It should be recognized that these data were based upon information given by the department heads of the various schools and not from interviews with individual faculty members.

Graduate Advising. — Because advising has been considered of primary importance by both graduate faculty and students, the urgency for probing this area was recognized. The responses to the question "How is graduate advising handled at your school?" revealed that there was no common practice. The information has been grouped according to the three basic types of schools offering graduate degrees and were as follows:

TABLE 7

GRADUATE MUSIC FACULTY: RECOGNIZED ABILITIES IN AREAS OTHER THAN MUSIC

Subject	Number
Foreign languages	5
Physics/acoustics	4
English/literature	3
Mathematics	3
Philosophy	3
Religion	3
Poetry	2
Theater arts	2
Animal husbandry	1
Athletics	1
Anthropology	1
Creative writing	1
Geology	1
History	1
Humanities	1
Statistics	1
Total	33

CALIFORNIA STATE COLLEGES

1. Chairman of department does all advising.
2. Advisor assigned by chairman of department on basis of music area.
3. Student may suggest a staff member for advisor.
4. Committee of three with the department chairman serving as official advisor; also, one person closest related to student's major area, and one person from the student's minor area.
5. a. Teacher of the research technique course or seminar serves as advisor to all students.
   b. Student may select any instructor of a graduate music course as his advisor.
6. a. Student selects own advisor: if in performance — usually their applied music teacher.
   b. Have a graduate studies committee of three, plus the chairman of department, with chairman of area of student's concentration serving as committee chairman.
7. Area chairman or department head serves as chairman of advisory committee of three.
8. The chairman of graduate coordinating committee handles all advising. Chairman of major area is immediately responsible under coordinating chairman.
9. Head of department acts as coordinator of graduate program. He assigns three faculty as advising committee, and always includes a specialist in student's major area.
10. Student suggests two from music faculty to division chairman for approval. Student with department chairman and the two other committee members *together* formulate a "Contract Program."

CALIFORNIA STATE UNIVERSITIES

1. Graduate committee of four. Student may suggest an advisor for his special area.
2. One specified faculty person does all graduate advising in music.

3. One person in each special field is designated as a graduate advisor. A graduate committee of ten is in charge of details of committee functions. Each Ph.D. candidate has a special guidance committee and a special doctoral committee.
4. One advisor serves all theory and composition majors; another advisor serves all history majors.
5. Assigned by field to available faculty.

OTHER COLLEGES

1. Chairman of department does all advising.
2. Head of department appoints two other faculty to make a committee of three. Major area person may serve as chairman, or head of department may serve as chairman.
3. Two faculty plus chairman of music department.
4. Each area chairman serves as advisor.
5. A graduate council of six including the department chairman; area chairman serves as council chairman.
6. Department head serves as chairman of all graduate advising. Major area chairman responsible for research advising.

Entrance Examinations. — The extent to which entrance examinations were used and the areas which were covered by these examinations seemed to depend to a large extent upon where the entering graduate student had completed his undergraduate work and his undergraduate grade average.

In most instances when the student had achieved a B plus grade average and had done his undergraduate work at the same school where he desired to pursue graduate work, the entrance examinations were very minimal or non-existent.

When a student had achieved a B plus undergraduate grade average at another California school or recognized out-of-state school, it was common practice to give entrance examinations only in performance.

If the undergraduate grade average was B or below, most students were required to take a performance examination or audition and written examinations in music history and theory. Other music examinations were sometimes required depending upon the area of concentration.

Many schools have developed their own comprehensive music examinations which are taken by all entering students; others indicated that they used the Graduate Record Examination, the Miller Analogy Test, or the Scholastic Aptitude Test. In a few instances the various entrance examinations were handled by special department chairmen rather than by the head of the entire music department.

The total responses to this question revealed that a student may enter a graduate music program at some schools in California without taking an entrance examination or audition of any kind. In other schools, he must take oral and written examinations as well as a performance audition. It would seem that this area needs further investigation which would yield a choice of entrance procedures which would be more advantageous to both the school and to the graduate student.

Contracts with Graduate Students. — A few schools have a contract system which seems to work very satisfactorily for all concerned. After the student has had his performance audition and the results of any other required entrance examinations are known, the student meets with his committee to draw up a contract. This includes the titles and numbers of specific courses in which passing grades must be earned and a written statement of any other requirements such as thesis and/or recital as well as non-credit courses to cover deficient areas revealed by his entrance examinations. The contract is signed by all members of the committee and the student, with one copy to be kept on file in the music office and one copy in the student's possession. In some instances, a copy is sent to the student's parents. No changes of any kind may be made in the contract without the consent of all signatories.

Schools offering a doctoral program usually made specific arrangements with the student so that there was a mutual understanding of what was expected of the student before a doctorate would be granted. A written contract would be desirable if comments made by doctoral candidates concerning various difficulties they have encountered are given credence.

With the ever-increasing number of graduate degree candidates, it would seem that this contract procedure would be very desirable for everyone concerned and for many obvious reasons.

A copy of the Contract used with master candidates at Chico State College and a form used by the University of Southern California for the Doctor of Musical Arts degree may be found in the appendix.

Units ~~of~~ Credits: Total, Thesis, and Recital. — A requirement of 30 semester units of credit or 45 quarter units for a master's degree was a common practice by all schools visited. While a specific number of units were indicated for a doctorate, a tendency to state the requirements on an *area basis* rather than on a *unit basis* was noted. The reason given for this practice was to allow flexibility which would permit the school officials to adjust requirements to the demonstrated abilities or needs of the individual student.

The usual practice at tax supported California colleges and universities was to allow no graduate units for a recital. Three of the non-tax supported schools granted 2, 3 or 4 units of credit for a recital. When the major area was performance and a recital was required, most schools also required these students to demonstrate an ability to do scholarly writing by preparing a research paper related to the recital program material.

For all major areas other than composition and performance, a thesis was required as an integral part of the master's program. In some instances no units of credit were given for this as a part of the total 30 units. Most California State Colleges allowed a flexible number of units for a thesis as a part of the total units. The variations were found to be 1 to 3 units, 1 to 4 units, 3 to 4 units, and 4 to 6 units. Four of the non-tax supported schools allowed a stated 4 units for thesis and three schools allowed 6 such units within the 30 unit total master's requirement.

Candidates for all types of doctorates were required to write a dissertation with two exceptions (1) when the concentration area was composition, an original manuscript for one of the larger musical forms with a critique was acceptable, (2) when the concentration area was performance, several project papers were required to accompany one or more recitals.

Language Requirements. — A reading knowledge of two languages was required for all types of doctorates at all schools granting these advanced degrees. French and German were listed in all instances but substitutions were often indicated when the candidate's research demanded a knowledge of another specific language.

There was no pattern of language requirements at the master's level in the total sample of schools. However, if a requirement existed, it was for only one language, usually French or German. The following variety of requirements were found.

1. None
2. Only for musicology majors
3. Only for M.A. degrees
4. Only for history, voice, or organ majors

Further investigation in this area should aid in establishing criteria which would give a logical and equitable basis for maintaining or abandoning this language requirement at the master's level.

Final Examinations. — At the master's level, the following final examination practices were found:

1. Oral examination in defense of thesis only
2. Oral examination in defense of thesis and course work areas
3. General oral examination only
4. General written examination only
5. Comprehensive oral and written examination
6. Written examination for M.A. candidates only
7. Comprehensive written examination for history, theory, and composition majors only
8. Written examination for musicology majors only
9. None

In the several instances where no final examinations were given, reliance was placed upon (1) grades attained in course work, (2) committee approval of thesis, and/or (3) committee evaluation of recital. A trend away from lengthy and arduous final examinations at the master's level was noted. The use of guest or outside examiners has been almost entirely abandoned. This may be partially due to the increase in number of master candidates and the difficulty of scheduling these final examinations within a short period of time.

All schools where doctorates in music were available followed similar practices for final examination. These consisted of both oral and written examinations of a comprehensive nature and an oral defense of the dissertation.

Areas of Need to Enhance Graduate Music Programs. — The question "What do you feel you need to make your graduate music program more ideal?", was asked of all 25 heads or chairmen of graduate music departments. A total of 71 responses, or approximately 3 recommendations per school, were quickly given. These should not be considered as studied or contemplated replies, but rather as those areas uppermost in mind at the time of the interview.

A rank order summary of these recommendations may be found in Table 8. It was interesting to observe that the two highest in rank order were "More and better library facilities" and "More music specialists to enhance quality teaching". In conjunction with the data given in Table 8, it should be noted that at the California State Colleges at Chico, Hayward, Sacramento, and San Fernando Valley; Universities of California at Davis and Riverside; Stanford University; and Mount St. Mary's College, new music buildings were under construction or the present buildings had been occupied less than five years.

Visitation of Seminars and Classes. — Early in pursuance of the schedule of campus visitation, the impossibility of accomplishing total data for this facet of the program was realized. This was due largely to the fact that (1) rarely do graduate seminars or classes meet daily, and (2) in many situations these groups met only in late afternoon, from seven to nine o'clock in the evening, or on Saturdays.

It was only possible to observe 12 graduate classes with the length of visitation varying from a few minutes to two hours. This precluded the gathering of any dependable or concrete data. However, the following observations were substantiated within these recognized limitations.

TABLE 8

SUMMARY OF RECOMMENDATIONS TO MAKE GRADUATE MUSIC PROGRAM MORE IDEAL

Items Needed	Number of Responses
More and better library facilities	9
More music specialists (to enhance quality teaching)	8
More time for faculty performance	6
Recital halls	6
Total new equipment	6
Rehearsal rooms	5
Additional offices and studios	4
Large auditorium	4
More time for faculty research and writing	4
Total new building	4
Additional faculty (to reduce present teaching load)	3
More scholarship assistance	3
Better balance between performance and scholarly research	2
More administrative cooperation and understanding	2
Addition to present building	1
Artist guest faculty	1
Better defined basis for student selection	1
More workshops and/or institutes	1
Resident string and/or woodwind quartets	1
Total	81

1. There was no uniformity of class or seminar size. They varied from one to 18.
2. A wonderful rapport between teacher and students was easily discernable.
3. Student alertness and dedication could be detected in every instance.
4. The material being used and pattern of discussion was definitely of graduate level.

It would seem advisable that a depth investigation which might reveal some areas for improvement could be undertaken with considerable profit. This could include such items as course areas and content, teacher-student relationship, adequacy of library facilities, research equipment, teacher load, and total graduate student activities or responsibilities.

Readers interested specifically in this facet of the Project will find some helpful information in Chapter IV, "Interviews with Graduate Students," Chapter V, "Questionnaire Replies from Junior College Music Teachers," and Chapter VI, "Questionnaire Replies from High School Music Teachers."

SUMMARY AND CONCLUSIONS

The interview data gathered from the heads or chairmen of the 25 California schools where graduate music degrees were granted seemed to substantiate the following general summary and conclusions.

1. The number of kinds of graduate music degree programs available at individual schools ranged from 1 to 6. The degrees offered at the master's level were M.A., M.M., and M.S.; the doctoral level of degrees were Ph.D., Ed.D., and D.M.A.
2. The approximate number of students pursuing all types of graduate music degrees at individual schools ranged from 3 to 298, with an over-all average of 49. The total number of students pursuing all types of graduate music degrees at all schools was 1233.
3. Approximately one-half of the graduate music faculty held earned doctorates, but a bachelor's degree was the highest held by 5.1 percent of this faculty sample. Thirty-two percent of the highest degrees held had been granted by schools in states other than California; and 4.8 percent were from foreign schools.
4. Privately supported schools had granted 47.63 percent of the highest graduate degrees earned by the faculty sample; state colleges were second in rank order with 38.8 percent.
5. Approximately 10 percent of the graduate music faculty had abilities in academic areas other than music.
6. There was no graduate advising procedure which was common to all 25 schools.
7. There was no entrance examination procedure which was common to all 25 schools.
8. It was common practice to require 30 semester or 45 quarter units for a master's degree.
9. There was no consistency in language requirement at the master's level but it was common practice to require 2 languages for a doctorate.
10. There was no final master examination procedure which was common to all 25 schools.
11. The interviewees considered that more and better library facilities and more music specialists were needs most important for improving their graduate music offerings.

CHAPTER IV

Presentation of Graduate Student Interview Data

A letter to the heads of music departments at the twenty-five colleges and universities involved in this study, requested that, if possible, two or more graduate students be selected and available for interview at the time of campus visitation. No criteria were stated as a basis for this student selection.

The 52 graduate students, 34 men and 18 women, who supplied the interview data were designated as Sample I-B, and their names may be found in Appendix A. Because many graduate students were only on campus part time, and because many seminars and graduate courses were scheduled in late afternoon or evening so that those who were employed full time might attend, it was not possible to obtain graduate student interviews at all twenty-five schools which constituted this total sample. The distribution by schools of this graduate student sample was as follows:

California State Universities	
Berkeley	4
Davis	2
Los Angeles	2
Riverside	2
Santa Barbara	3
Total	13

California State Colleges	
Chico	2
Fresno	1
Hayward	0
Humboldt	2
Long Beach	2
Los Angeles	3
Sacramento	3
San Diego	2
San Fernando	3
San Francisco	2
San Jose	6
Total	26

Other Colleges and Universities	
Claremont Graduate School	3
College of Holy Names	2
Immaculate Heart College	0
Mount St. Mary's College	0
Occidental College	2
Stanford University	2
University of the Pacific	1
University of Redlands	1
University of Southern California	2
Total	13

Interviewing Techniques Used. — A preliminary Interview Guide was prepared and refined by testing it with graduate students who would not be involved in the present project. A copy of this refined guide may be found on the following page. It will be noted that the first two items sought data which would be useful in interpreting the material gathered under the remaining five items. The purposes of the remaining items were:

Item 3. To yield an indication of what was regarded as important from the student's point of view,
Item 4. To yield an indication of diversity of abilities and/or training,
Item 5. To yield an indication of interest spread and suggestions for possible electives,
Item 6. To establish basic reasons for pursuing graduate music work, and
Item 7. As an indication of sensitivity to basic graduate music problems and extent of information and interest in such programs nationally.

The interviews with these graduate students were very informal and were held wherever convenient. Some were held in the department chairman's office, others were held in a patio, a classroom, and under a magnolia tree.

The purpose of the Project and the nature of the contribution desired of them was explained. After a discussion of the meaning of each item, the interviewer entered the student's responses on the Interview Guide. This was done in the interest of time and legibility. The student then was asked to read what had been written to assure that the meaning was exactly what he desired.

An analysis of these graduate student data will constitute the remainder of this chapter.

Undergraduate Degrees and Schools Attended. — The distribution of types of undergraduate degrees earned by Sample I-B may be found in Table 9. It was interesting to find that 43, or 82.69 percent of the sample, had achieved an A.B. or B.A. degree; that 4, or 7.69 percent had earned a B.M. degree; that 3, or 5.78 percent held a B.Ed. degree; and that the B.M.E. or B.S. degrees were each held by 1, on 1.92 percent of the graduate student sample.

INTERVIEW GUIDE: GRADUATE MUSIC STUDENTS SAMPLE I-B

School:____________________Date:________________

Name:____________________

Areas to be covered in interviews with local graduate music students.

1. Personal background to include (a) undergraduate major and minor, (b) performance areas and experience, (c) teaching experience, and (d) future plans.
2. Present activities to include (a) degree they were pursuing, and (b) specific research area with project title and progress made.
3. Activities considered most important; courses, seminars, research, performance, etc.; those which were exciting, fruitful, or which will be long remembered.
4. Other disciplines where they feel capable or where the graduate program they are pursuing will enhance the quality of their future teaching.
5. Music courses, seminars, or other activities not presently available to them which they feel would be helpful in making them a better prepared music teacher. Courses they would enjoy taking or which they would elect to take if time permitted.
6. Reasons why they decided to pursue an advanced music degree.
7. Suggestions for improvement of graduate music programs nationally and thoughts concerning the national pressure for more and more education for everyone.

TABLE 9

GRADUATE STUDENTS: UNDERGRADUATE DEGREES EARNED

Types of Degrees	Number	Percent
A.B./B.A.	43	82.69
B.M.	4	7.69
B.Ed.	3	5.78
B.S.	1	1.92
B.M.E.	1	1.92
Total	52	100.00

The colleges or universities granting these undergraduate degrees have been grouped according to (1) California State Colleges, (2) California State Universities, (3) Other California Schools, and (4) Schools in Other States.

California State Colleges	
Chico	1
Long Beach	1
Sacramento	3
San Diego	1
San Fernando Valley	3
San Francisco	1
San Jose	4
Total	14

Other California Schools	
College of Holy Names	1
La Verne College	1
Mount St. Mary's College	1
Occidental College	3
University of California at Los Angeles	2
University of Redlands	2
University of the Pacific	1
Whittier College	2
Total	13

California State Universities	
Berkeley	3
Davis	1
Riverside	1
Santa Barbara	1
Total	6

Other States Represented by Schools

Connecticut	1	Michigan	1
Florida	1	Ohio	3
Illinois	3	Oregon	1
Indiana	2	Pennsylvania	1
Louisiana	2	Texas	1
Massachusetts	1	Washington	2
		Total	19

The above data show that California State Colleges and Universities had graduated a total of 20, or 38.46 percent of the total graduate student sample and that approximately the same percent, 36.54 percent, of the undegraduate work had been done at schools in other states. Twenty-five percent of these bachelor degrees had been earned in California but at non-tax supported schools. The total percent of degrees earned at all California schools, both public and private, was 63.46.

Undergraduate Majors and Minors. — Forty-nine graduate students, or 94 percent of the sample, indicated that music, or some area of music, was their undergraduate major. Elementary education, general education, and philosophy were each indicated as their major by one respondent.

The minor undergraduate areas represented by the sample emphasized a breadth of training and interest. The areas were: history, 6; social science, 5; and English, 3. Social studies, composition, music, German and French were each indicated by two respondents. Educational psychology, Spanish, speech arts, philosophy, languages, mathematics, world affairs, and theory were each indicated by one respondent. Twenty, or 38.46 percent of the sample, either omitted a reply or indicated that they had no undergraduate minor.

The data concerning both undergraduate majors and minors of the graduate student sample may be found in Table 10.

TABLE 10

GRADUATE STUDENTS: UNDERGRADUATE MAJORS AND MINORS

Areas	Number	Percent
Majors		
Applied Music	3	5.77
Composition	2	3.85
Education	1	1.92
Elementary Education	1	1.92
Music	32	61.54
Music Education	10	19.23
Philosophy	1	1.92
Voice	2	3.85
Total	52	100.00
Minors		
Composition	2	3.85
Educational Psychology	1	1.92
English	3	5.77
French	2	3.85
German	2	3.85
History	6	11.54
Languages	1	1.92
Mathematics	1	1.92
Music	2	3.85
Philosophy	1	1.92
Social Science	5	9.62
Social Studies	2	3.85
Spanish	1	1.92
Speech Arts	1	1.92
World Affairs	1	1.92
Theory	1	1.92
None/Omit	20	38.46
Total	52	100.00

Performance Areas and Professional Experience. — It was not surprising to find that piano and voice were the major undergraduate performance areas of 39, or 75.0 percent of this total sample; piano, 42.31 percent; voice, 32.69 percent. The next area in rank order was violin with 6, or 13.46 percent. Woodwinds, organ, and conducting were each indicated by 3 students. Flute, saxophone, clarinet, trumpet, and brasses were each indicated by 2 respondents. Percussion, trombone, harp, harpsichord, and cello were each indicated by 1 respondent. These data have been presented in Table 11 and organized according to major classifications.

Twenty, or 38.46 percent of this graduate student sample had had no professional performance experience. Voice ranked first as a professional activity, with piano and violin achieveing second and third place, respectively. These data may also be found in Table 11.

TABLE 11

GRADUATE STUDENTS: MAJOR PERFORMANCE AREAS AND PROFESSIONAL PERFORMANCE EXPERIENCE

Major Areas	Number	Professional Experience	Number
Piano, harpischord,		Piano, harpsichord	7
organ	22	Voice	10
Voice	17	Woodwinds	7
Woodwinds	9	Strings	7
Strings	8	Brass	3
Brass	5	Conducting	1
Conducting	3	None	20
Percussion	1		
Total	65	Total	55
Students with more than one major area	− 13	Experience in two areas	− 3
Total Sample	52		52

Teaching Experience. — The teaching experiences of the total graduate student sample had been gained largely in public schools or by the giving of private music lessons. The public school teaching experiences reported were as follows: 2 students for 1 year, part time; 5, for 1 year; 2, for 2 years; 5, for 3 years; 1, for 4 years; and 2, for 5 years. This made a total of 17, or 32.69 percent of the sample who had had public school teaching experience.

Twenty-eight, or 53.85 percent of the total sample, had given private music lessons, and 3, or 5.77 percent, had taught at the college level. Twelve, or 23.08 percent, had had experience as graduate assistants. It was interesting to find that one student had served in the Peace Corps, others had sung in the Roger Wagner Chorale, directed church choirs, played in semi-professional orchestras, and served as a church choir soloist.

Future Plans. — During the interview with each of the 52 graduate students, questions were posed, such as "What would you like to be doing ten years from now?"; "When your dreams come true, what do you plan to be doing?"; or "What would you be happiest doing in the future?" This usually brought a smile but without exception these students had definite goals and were genuinely serious in believing that their graduate work was a major step in the direction in which they wanted to go.

It was interesting to note that 26, or exactly 50 percent of the sample, had two facets to their future plans. This was usually professional performance to be followed by college teaching. An inspection of Table 12 will give an indication of the types of ambitions these graduate students had. Note that N=52 in the calculations of percents.

While 43, or 82.69 percent of the total 52 in this sample, had some form of college teaching as their ultimate goal, 16, or 30.77 percent, indicated other facets or levels of music teaching. Seventeen, or 32.69 percent, aspired to careers as performers. The 2 students who have been identified as "unclassified" were too excited about marriage and travel plans to look further into the future for possible ambitions for a career in music.

TABLE 12

GRADUATE STUDENTS: FUTURE PLANS

Activity	Number	Percent $N = 52$
College Teaching		
Voice	3	
Strings	1	
Piano	4	
General musicology	1	
Theory and composition	8	
Music education	3	
Orchestra director	3	
Band director	5	
Chamber music	4	
Choral organizations	9	
Research	1	
Studio	1	
Total	43	82.69
Other Teaching		
Music administration	2	
Conducting in small college	4	
Junior college: Choral and instrumental	2	
Junior college: Theory, harmony, history	2	
High school band and orchestra	1	
High school general music and choral	2	
Elementary and junior high school, choral	1	
Privately	1	
Elementary school instrumental	1	
Total	16	30.77
Professional Areas		
Minister of music and organist	2	
Resident string quartet	1	
Composer in residence	5	
Opera singing	1	
Professional composer and arranger	1	
Hollywood studios (TV, recordings, and films)	1	
Concert artist	5	
Play in professional orchestra	1	
Total	17	32.69
Unclassified		
Marry	1	
Travel and study in Europe	1	
Total	2	3.85
Grand Total	78	150.00
Students with 2 areas	− 26	− 50.00
	52	100.00

Degrees Being Pursued.—Forty-six students, or 88.47 percent of these graduate students, were engaged in a master's degree program and 6, or 11.53 percent, were in doctoral programs. Forty-three, or 82.69 percent, were pursuing M.A. degrees, and 4, or 7.69 percent, were pursuing a Ph.D. degree. The distribution of all types of degree programs being pursued by this sample has been given in Table 13. The striking similarity between the data in Table 9 and Table 13 was to be expected.

TABLE 13

GRADUATE STUDENTS: DEGREES BEING PURSUED

Type of Degree	Number	Percent
M.A.	43	82.69
M.M.	3	5.78
Ph.D.	4	7.69
D.M.A.	1	1.92
Ed.D.	1	1.92
Total	52	100.00

Areas of Research in Progress.—Due to the fact that the interviews were held in late April and May, 33, or 63.46 percent of these students, were planning on graduating in June and were quite well along in the final preparation of their research. Nineteen, or 36.54 percent of the sample, were undecided or were still searching for a research area.

Of the 33 whose research area was definitely known, 8, or 24.24 percent, were writing original compositions. It was interesting to find that the research area each of the remaining 25 (33 − 8) graduate students had selected had a uniqueness which made grouping difficult. The areas were:

1. Creative Writing by Seven-Year-Olds
2. Teaching Ear Training at the College Level
3. Secular Vocal Music in Mid-17th Century Rome
4. Junior High School General Music Course Content
5. Original Arrangements for Beginning Orchestras
6. Choral Literature Used by Pomona College Choirs, 1956-66
7. Survey of Music Written for Wind Instruments in England, 1600-1700
8. Programmed Learning Techniques for Teaching Music Fundamentals
9. Vocal Album of American Folk Songs with Original Narration Related to Historical Development in the United States
10. Original Seventh Grade General Music Course of Study
11. Attitudes of Classroom Teachers Toward Uncertain Singers
12. Criticisms of Beethoven's Works Reviewed in Periodicals
13. Sacred Spanish Renaissance Choral Music
14. Stylistic History of French Secular Polyphony, 1300-1600
15. History of the Harp in Relation to Change in Musical Thought and Style
16. Acoustics of the Changing Voice
17. Analysis of String Techniques Used in Arrangements for High School Orchestra
18. Analysis of Masses Written by Christobal Morales
19. Enlightenment and its Effect on Musical Style
20. Late 18th and Early 19th Century Piano Pieces by German Composers
21. Development of Aesthetic Judgments through Choral Participation
22. Comparison of the Writings of Schubert and Gounod
23. Theoretical and Historical Study of Chant and Improvisatory Music
24. An Experiment with Original Concepts of School Band Teaching Techniques
25. Investigation of Instrumental Music Teaching Problems

Activities During Graduate Work. — It is recognized that most individuals remember certain activities long after a degree has been earned usually because it was exciting, helpful, enjoyable, or unique. The question, "What activity or experience has been the most thrilling, exciting, delightful, or personally satisfying during your graduate work?" was posed to each of the 52 graduate students of this sample.

Four students, or 7.69 percent of the 52, felt there was nothing in this category which they cared to mention. However, 9, or 17.31 percent of the 52, named more than one activity. Fourteen, or 29.17 percent of the 48 (52 – 4) respondents to this question, indicated "classes with a specific teacher" and 4, or 8.33 percent, indicated the opportunity to "study privately with artist teacher." This would indicate that the most important, exciting activity to 18, or 37.50 percent of the responding students, was the teacher in charge of the experience. The one student who has been tallied as "everything" beamed when she said, "This has been the most wonderful year of my life!" The rank order of the 33 areas indicated may be found in Table 14.

The informal interviews with graduate students concerning their activities were intended solely to identify what had been the most outstanding and memorable to them in their graduate work. However, 9, or 17.31 percent of this sample volunteered comments which seemed to be meaningful as suggestions and worthy of record. The number in parenthesis indicates the times each suggestion was mentioned. They were:

1. Avoid duplication at graduate level of material covered at undergraduate level, especially harmony an counterpoint (3)
2. Disliked education courses (2)
3. Would prefer to *do* rather than to just *learn abou* (1)
4. Too much memorization necessary to pass factua exams (1)
5. Inadequate instruction in instrumental techniqu (1)
6. Super-saturation in performance (1)

Additional Courses Desired. — In order to achieve some indication concerning areas which a graduate student might have chosen as an elective, the question was asked, "Now that your graduate work is planned or nearly completed, if you had the time and units of credit did not have to be considered, what courses available at your school would you like to take?" In some instances the students asked if the course needed to be related to music and the reply was, "Not especially, just anything in which you are interested or which you feel would make you a better, well-rounded, and capable person."

A total of 14 courses have been classified as definitely in the category of music, and some of the 34 grouped under "Non-music courses" could be interpreted as enhancing the education of a musician. The total number of times music related courses were indicated was 19 and the total number of times non-music related courses were indicated was 62. No student omitted an answer and 29, or 55.77 percent, gave two replies. The number of times a course was indicated has been given in parenthesis in the following lists.

Non-Music Courses

- Aesthetics (1)
- Anthropology (5)
- Archeology (1)
- Applied Art (5)
- Art History (1)
- Astronomy (1)
- Biological Sciences (1)
- Business Law (1)
- Church History (1)
- Creative Writing (1)
- Drama (2)
- English Literature (1)
- Eurythmics (1)
- French (2)
- General History (1)
- General Psychology (3)
- Geology (1)
- German (1)
- Guidance and Counselling (2)
- Languages (3)
- Logic (1)
- Mathematics (1)
- Modern Dance (2)
- Painting (4)
- Philosophy (6)
- Photography (1)
- Political Science (1)
- Religion (3)
- Science (1)
- Sculpture (3)
- Tennis (1)
- Theology (1)
- Woodworking (1)
- World History (1)

Music Courses

- Applied Music (1)
- Arranging (1)
- Choral Literature (2)
- Elementary Music Teaching (1)
- Ensemble Participation (1)
- Experience with Jazz (1)
- Gregorian Music (1)
- Music Materials (1)
- Musicology (1)
- Observation of Good Teachers (1)
- Opportunity to Perform (1)
- Private Lessons (3)
- Score Reading (1)
- Theory (3)

Experience or Ability in Disciplines other than Music. — To discover interests and abilities other than music, the question, "What other disciplines do you feel capable of teaching or in what other areas do you feel adequately informed?", was asked. Seven students, or 13.46 percent of the graduate student sample, felt they were capable only in music. A total of 69 responses were received from the remaining 45 students (52 – 7). The area in highest rank order was psychology with 7 tallies. Languages and English literature each received 6 tallies. Following is a rank order listing of the 34 areas with number of tallies indicated in parentheses.

- Psychology (7)
- English Literature (6)
- Languages (6)
- Philosophy (5)
- Athletics (4)
- Drama (4)
- Fine Arts (3)
- German (3)
- History (3)
- Political Science (3)
- English Composition and Creative Writing (2)
- Aesthetics (1)
- Astronomy (1)
- Business Administration (1)
- Carpentry (1)
- Church Organizations (1)
- Comparative Literature (1)
- English History (1)
- Ethics (1)
- Greek (1)
- Guidance and Counselling (1)
- Handicrafts (1)
- Hebrew (1)
- Jewelry Design (1)
- Mathematics (1)
- Mechanical Science (1)
- Protestantism (1)
- Religion (1)
- Science (1)
- Social Studies (1)
- Sociology (1)
- Spanish (1)
- Theater Arts (1)
- Zoology (1)

Reasons for Pursuing Graduate Degree. — Without any preliminary discussion, the graduate students were asked, "Tell me why you decided to start on a graduate music program?" Forty-five, or 86.54 percent of the sample gave two reasons and 7, or 13.46 percent, gave only one reason. No student omitted an answer.

TABLE 14

GRADUATE STUDENTS: OUTSTANDING ACTIVITIES

Activity	Number	Percent $N = 48$ (52 – 4)
Classes/courses with a specific teacher	14	29.17
Introduction to and learning how to do research	5	7.66
Private lessons with artist teacher	4	6.14
Directing choral group for a festival	3	4.62
Experience of being a graduate assistant	3	4.62
Learning techniques for arranging and composing	3	4.62
Opportunities for many public performances	3	4.62
Experience with much real music	2	3.08
Hearing his compositions performed	2	3.08
Opera workshop participation	2	3.08
Student teaching	2	3.08
Accompanying graduate recitals	1	1.54
A definite realization of accomplishment	1	1.54
Being a part of festival using music by Bach, Purcell, and R. Thompson	1	1.54
Being soloist with wind ensemble	1	1.54
Better understanding of teaching problems and techniques	1	1.54
Everything	1	1.54
Getting contract to have his compositions published	1	1.54
Introduction to administration problems	1	1.54
Introduction to Orff techniques	1	1.54
Modern harmony and composition	1	1.54
Participation in presention of "Faust Symphony" by Liszt	1	1.54
Playing in orchestra which accompanied opera performance	1	1.54
Playing in orchestra with Stan Kenton	1	1.54
Playing in saxophone quartet	1	1.54
Playing under outstanding conductors	1	1.54
Psychology as applied to music	1	1.54
Recital in Judson Hall (N.Y.)	1	1.54
Singing in premier performance of an opera	1	1.54
Singing lead in *Madam Butterfly*	1	1.54
Singing part of Christ in *St. Matthew's Passion*	1	1.54
Spiritual and intellectual stimulation from delving into historical background of period music	1	1.54
Tour of Germany and England with opera coach	1	1.54
Total	65	100.00

It was interesting to find that 30, or 57.69 percent of the 52 students, felt that a graduate degree was necessary for the type of position to which they aspired. Twenty-one, or 40.38 percent of the sample, realized there were many things they still needed to learn and were challenged by an opportunity for more information. The reasons given for pursuing an advanced degree have been arranged in rank order and may be found in Table 15.

TABLE 15

GRADUATE STUDENTS: REASONS FOR PURSUING GRADUATE DEGREES

Reason	Number	Percent $N = 52$
Necessary for desired position	30	57.70
Realized need for more education; challenge for information	21	40.39
Satisfy a personal desire	8	15.39
Achieve a California credential	6	11.54
Increase in salary	6	11.54
Enjoyed studying and being in college	3	5.77
To be a better musician	3	5.77
Improve performance skills	3	5.77
To be a better teacher	2	3.85
To help in deciding future	2	3.85
To learn about composing	2	3.85
Want to contribute to young people	2	3.85
Encouraged by professor	1	1.92
Opportunity to perform with outstanding music groups	1	1.92
Parental aspirations	1	1.92
Status symbol	1	1.92
To be better prepared to contribute to society	1	1.92
To learn more about arranging	1	1.92
To test some original techniques	1	1.92
Wanted to do research	1	1.92
Wasn't ready for military service	1	1.92
Total	97	186.55
Gave 2 replies	– 45	– 86.55
Total Sample	52	100.00

Improvement of Graduate Music Programs Nationally. — It was suggested to the graduate student that he forget about himself, the school he was attending, even the State of California, and to give any comment upon graduate music programs which might be helpful, nationally. Seven students, or 13.46 percent had no comments to offer, but the remaining 45 (52 – 7) students expressed their thinking with little or no hesitation. The following classifications have been used (1) Curriculum, (2) Faculty, (3) Finances, and (4) General. Direct quotations of the comments have been given below and, where the same comment was given more than once, the number will be found in parentheses.

CURRICULUM

1. "At graduate level more opportunity to progress as a performer instead of so much time spent on courses." (2)
2. "Graduate level pressures one into research. Not all should do research unless they are truly interested."
3. "All graduate work should be pertinent to ultimate goal of individual student."
4. "More adequate provision for personal expressiveness within the field of music or even related fields."
5. "Need graduate help in personal qualities which will help them be able to cope with children and people. Knowledge of music, or even performance excellence is not sufficient for quality teaching."
6. "Musicology should not be an ivory tower and isolated from all other facets of music. It is only one part of the 'whole of music'."
7. "Where does one learn how to be a teacher of college students?"
8. "The academic facets of music should be equally stressed with the teaching of music."
9. "To improve graduate level work, stress quality and emphasize related areas for breadth of background."
10. "Feel that the time will come when high school offerings will need to be enriched to relieve the pressure to achieve an A.B. Too often this is only used as a status symbol."
11. "Teachers of music need a broad and fine education. Those interested solely in performance beyond an A.B. should go to a Conservatory or select a private teacher."
12. "Graduate music work should provide more familiarity with standard literature and provide analytical techniques."
13. "Internship would be a big help."

FACULTY

1. "A graduate student should seek and select faculty with whom they want to study and who will give them proper guidance."
2. "A university is the people in it."
3. "Graduate faculty too busy with too many duties to give students time they need."
4. "College teachers should know more about how to teach their subjects."

FINANCES

1. "Should be less expensive for student and/or parent."
2. "More opportunity to earn by assistantships." (2)
3. "More scholarships, awards, grants." (2)
4. "A person who is mentally capable and has desire to do so should have an opportunity to increase his knowledge regardless of finances or geographical location."
5. "Problems to be faced are (a) providing financial assistance, and (b) provide for various levels of ability so that everyone has a place which he can fill satisfactorily."
6. "Financial assistance is necessary if artists are to be developed."

7. "We need more outstanding institutions for outstanding students and financial aid should be given where it will accomplish the most."
8. "Education is one of the most wonderful tools man has to work with. Academic ability should have financial help regardless of the specialty or area."

GENERAL

1. "Am sure a doctorate will enhance all who achieve it. Same true of high school and undergraduate work."
2. "Why should one go to college just to go rather than to learn and to be qualified to contribute to society? College is a means, not an end."
3. "Degrees should not be considered as an accurate way of equating ability and/or knowledge."
4. "The discipline which is developed while pursuing a graduate degree is very important, personally and educationally."
5. "Schooling should not be a requirement of longer years in school but more accomplished in years spent in school."
6. "An educated society is a clear thinking society. Perhaps not better as human beings, but society as a whole."
7. "Extended learning should enhance your productivity and fulfill personal needs."
8. "Emphasis on quality has led to a higher caliber of thinking on the part of the general public; an expectation of ever higher perfection."
9. "The achieving of a doctorate does not insure one will be a quality teacher."
10. "It's fine for those in special fields to have an opportunity to achieve a doctorate. How about all the rest?"
11. "Education must be intellectually challenging if it is not to be a drudgery."

Reactions to National Pressure for More Education. — All of the graduate students interviewed were aware of the universal pressure for more education. Some cited recent newspaper and magazine articles, others mentioned certain radio and television programs which dealt with the importance of more education. Several students mentioned certain comments by President Lyndon B. Johnson.

The responses to the questions, "How do you feel personally about this pressure?", or "What is your reaction to this national pressure?" elicited the following comments. Direct quotations have been used.

1. "Can be detrimental because pressure for high grades can destroy a love for learning."
2. "Can result in too many being pushed into higher education who are poorly able and perhaps do not really want to go."
3. "Adverse effect on value of education."
4. "Not everyone should do graduate work or even college work."
5. "Pressure should aid talent and other strength areas of an individual student."
6. "No one has a right to expect all music teachers to pursue graduate work."
7. "Believe the process is going in wrong direction, higher and higher. Better to expand the process so we can learn more at all levels, (elementary, junior high school, and high school). Biggest failing is at high school level because all are required to attend. Prefer to organize high school according to ability, interests, and needs. This would permit depth in academic areas for one group and technical development for others."
8. "Believe the pressure for advanced work destroys individuality."
9. "Sometimes feel there is too much pressure on all teachers and musicians to get advanced degrees. Some individuals may not profit in the light of time, energy, cost, and personal interest. Many who stop after high school have become very valuable members of society."
10. "The point is coming when a bachelor degree will be too common and the master degree is almost mandatory for any teaching. A doctorate is almost a pre-requisite for a college position. This is detrimental for performing artists."
11. "While all levels of education should be available to all, many frustrations can result from the large student enrollment which has been brought about by pressure."
12. "Society is responsible for this pressure far more than education — really a 'survival of the fittest'. It is going to be harder for those who follow us."
13. "It all depends on who exerts the pressure. Degree requirements for all college training is unrealistic in many instances."
14. "Some problems seem insurmountable, could be resented by some."
15. "Only those who are capable should attend college, some insistence to try it might be okay. Completely against pressure for college attendance. Entrance should be on qualifying exams."
16. "Why not let pressure give emphasis to aesthetics and spiritual aspects."
17. "Pressure is alright if it is for the right thing — a basic need to achieve, but pressure today is for the wrong reason — gain or status."
18. "Pressure cannot inspire creativity. Faculty must be a source of inspiration for student; must understand the student's abilities and goals. Most graduate students respond to encouragement instead of an overly critical attitude."
19. "Pressure makes too many try to go to college. Graduate work should be quality and limited to those with adequate ability."
20. "Pressure makes a graduate degree a status symbol. This can be very undesirable and frustrating."
21. "Pressure for additional learning can distort the purpose of learning and destroy the pleasure of learning."
22. "Pressure is making a lot of students nervous wrecks; just the idea of keeping up with the Joneses."
23. "Outside pressure does something unhealthy to inner motivation and the utilization of personal drive."
24. "What has happened to curiosity and a love of learning?"
25. "Learning music is a personal thing. I don't want to be pushed."
26. "I'm anti-pressure because a college education is not necessary for every facet of adult living. When it is necessary for an individual to achieve his own dreams, and if he has the capacity, then and only then should he enroll in college."

SUMMARY AND CONCLUSIONS

The conducting of the informal interviews with the 52 graduate music students of Sample I-B was a delightful experience. Their enthusiasm and apparent dedication was inspiring. While it might have been desirable to have had a larger sample and to have had a larger representation of doctoral students, it was felt that the data supplied were very meaningful.

Description of Typical Graduate Student of Sample I-B. — On the basis of the total interview data presented in this chapter, the following description of a typical graduate student was evolved. This typical graduate student earned an A.B. degree with a music major and a history minor at an out-of-state school. Piano or voice was his major performance area and he planned on teaching music at the college level. He was pursuing an M.A. degree and was engaged in writing a thesis. He felt that the teacher, both for courses and private lessons, was of utmost importance. If time had permitted, he would have enjoyed taking a course in anthropology as an elective. He had taught one year before starting on a graduate program.

This student, in addition to music, felt qualified to teach English literature and languages, especially Spanish. A graduate degree was being pursued because it was necessary for the college position to which he aspired and he realized his need for additional education.

Financial assistance was important to him, either in the form of grants or assistantships. He had done some serious thinking about graduate requirements and was alert to the universal pressure for more and better education.

CHAPTER V

Presentation and Analysis of Questionnaire Data From Junior College Music Teachers

Because of the increasing interest in and development of the Junior College as an integral part of the educational system in the United States, and because the junior colleges in California have served as patterns for such schools in many other states, it was deemed important to the Project to gather data from those engaged in teaching music at the 13th and 14th grade levels. The questionnaire technique was used to afford as full a coverage as possible.

Source of the Sample. — The names of all teachers who were listed as teaching any type of music at all junior colleges in California in the official California School Directory, 1965-66,[1] were extracted. Two-hundred fifty-two such names were found.

The current membership list of the California Junior College Music Educators Association was made available by Dr. Leighton Edelman who was serving as president of the organization. This list provided 110 additional names and addresses, making a total of 362 junior college music teachers, which constituted Sample II-A.

The Questionnaire. — An original questionnaire was designed and refined by submitting it to 12 experienced music teachers and psychologists. A copy of the refined questionnaire may be found on the following page.

It should be noted that the questionnaire was limited to one page; that it contained only four major areas to be investigated; and that most of the questions could be answered by placing a check (✓) mark. This was done to reduce the time which would be required by the respondent, as well as to enhance the reliability of the tabulation.

The printed leaflet explaining the purpose of the Project and method of procedure to be used was folded with the questionnaire. These two pieces of material, along with a stamped self-addressed envelope, were mailed on March 9 to the list of 252 junior college music teachers taken from the official California School Directory. The material to the additional 110 achieved from the CJCMEA membership list, was mailed April 15, 1966.

Four questionnaires were returned marked "Unknown" which left 358 as the base number of questionnaires assumed to have been delivered. Two-hundred and two completed questionnaires, or 56.42 percent of Sample II-A, were received. An analysis of the responses from these 202 questionnaires will constitute the remainder of this chapter.

I. EDUCATIONAL ACCOMPLISHMENT

The Item I information dealing with schools attended, degrees earned, and degrees being pursued was requested as a background for interpretation of the remainder of the questionnaire data and to establish a profile of those teaching music at California Junior Colleges.

Earned Bachelor and Master Degrees. — The data concerning the bachelor and master degrees which had been earned at California colleges and those earned from schools in other states may be found in Tables 16 and 17. The same code presented in Chapter III was used to identify and classify these schools according to type.

Bachelor Degrees. It will be noted that 4 respondents had each been granted 2 bachelor degrees, which made an N of 206 (202 + 4). As 11 junior college music teachers omitted any response concerning their bachelor degree, the N for these specific data became 195 (206 – 11). It was interesting to note that 101 undergraduate degrees, or 51.79 percent of the responding sample, had been earned at California schools. Ninety-four, or 48.21 percent of the bachelor degrees, had been earned at schools in 29 states other than California. The rank order of the 4 others states with the most number of schools represented was as follows: Illinois, with 12; New York, with 11; Ohio, with 10; and Utah, with 7.

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[1] *California School Directory, 40th Edition* (Burlingame, California: California Association of Secondary School Administrators, 1965)

CALIFORNIA GRADUATE MUSIC EDUCATION SURVEY

Dear Music Educator:

After reading the enclosed leaflet and noting especially the final paragraph, you will understand the need for the information requested. Your unsigned replies to the following questions are very important to the future of music in California schools. Because all music educators are vitally involved in the present crisis situation, I hope you will respond fully and use the enclosed stamped return envelope at your earliest convenience. Your cooperation will be greatly appreciated.

Sincerely,
Hazel B. Morgan

I. *Educational Accomplishment.* Indicate your major and minor area and the school at which you completed the degree.

Bachelor: School________________; Major____________; Minor____________.
Master: School________________; Major____________; Minor____________.
Doctorate: School________________; Major____________; Minor____________.

Check (✓) graduate degree you are *now* pursuing. None_____; Master_____; Ph.D._____; Mus.D_____; Ed.D._____; Other________________ Name of School________________

Check (✓) all reasons why you are *not now* pursuing a graduate degree. Not interested_____; Unnecessary for present position_____; Lack of finances_____; Lack of time_____; Personal responsibilities_____; Physical condition_____; Age_____; Don't want to do research_____; Language requirements_____; Thesis or dissertation requirements_____; Oral and/or written examination requirements_____; Discouraged by adviser_____; Other________________;

Type of credential held________________

II. *Present Teaching Activities.* Use check (✓) to indicate your response.

Are you employed by school full time_____; part time_____.

Level: High School_____; Junior College_____; College_____; University_____.

Courses: Choir or chorus_____; Band_____; Orchestra_____; General Music_____; Private lessons_____; Small ensembles_____; Conducting_____; Composition_____; Theory_____; Music history_____; Teaching techniques (methods)_____.

Are you now teaching fewer music classes than you did during the past 2 years? Yes_____; No_____. List subjects other than music that you *now teach*________________

III. *Adequacy of Undergraduate Work.* Check (✓) all areas where you have found your undergraduate work inadequate for your *present* music teaching activities. Vocal techniques_____; Instrumental techniques_____; Personal performance_____; Conducting_____; Arranging_____; Composition_____; Music history_____; Theory_____; Philosophy_____; General educational practices_____; Music literature_____; Psychology_____; Sociology_____; English_____; Foreign language_____; Statistics_____; Other________________

IV. *Future Needs.* Check (✓) all areas in which you feel further knowledge and ability would aid materially in enhancing the quality of your teaching and prepare you for the type of position you ultimately desire. Private music lessons_____; Ensemble participation_____; Conducting techniques and experience_____; Composing_____; Arranging_____; General music literature_____; Contemporary music_____; Psychology_____; Sociology_____; Anthropology_____; General musicology_____; Ethno-musicology_____; Other________________.

Your personal comments will be helpful. Please use *reverse* of this page for additional comments. THANK YOU.

TABLE 16

JUNIOR COLLEGE: CALIFORNIA SCHOOLS WHERE BACHELOR AND MASTER DEGREES WERE EARNED

	School	Number Bachelor Degrees	Number Master Degrees
*	California Institute of the Arts	1	1
**	California State College, Chico	1	0
**	California State College, Fresno	3	1
**	California State College, Long Beach	0	3
**	California State College, Los Angeles	6	6
**	California State College, Sacramento	3	4
**	California State College, San Diego	2	1
**	California State College, San Fernando	0	4
**	California State College, San Francisco	10	9
**	California State College, San Jose	9	4
*	Claremont Graduate School and University Center	0	6
*	Mills College	0	3
§	Mount St. Mary's College	1	0
–	Occidental College	8	6
*	Pomona College	6	0
§	St. John's College	1	0
*	Stanford University	2	5
**	University of California, Berkeley	6	4
**	University of California, Los Angeles	8	6
**	University of California, Santa Barbara	4	0
–	University of the Pacific	7	4
–	University of Redlands	6	2
*	University of Southern California	15	31
–	Whittier College	2	0
	Total	101	100

Master Degrees. As 19 respondents omitted any response concerning an earned master degree and 2 respondents had each earned 2 such degrees, the *N* for this area became 185 (202 + 2 – 19). An even 100, or 54.09 percent of these graduate degrees had been earned at schools in California. Eighty-five master degrees, or 45.91 percent, had been earned at schools in 22 states other than California. The rank order of the 4 highest other states represented was New York, with 22; Illinois, with 13; Colorado, with 6; and Washington, with 6.

Classification of Schools Granting Bachelor and Master Degrees According to Type. — The source used as a basis for classifying the schools granting the bachelor and master degrees earned by this sample of junior college music teachers was the 9th Edition, *American Universities and Colleges.*[1] The schools were grouped according to 7 types and the complete distribution may be found in Table 18. The rank order of the highest 3 types of schools granting bachelor degrees was State Colleges and/or Universities, with 86, or 41.8 percent; Private Secular, with 41, or 19.9 percent; and Private Protestant, with 38, or 18.4 percent. The rank order of the highest four types of schools granting master degrees was State Colleges and/or universities, with 75, or 36.8 percent; Private Secular, with 62, or 30.5 percent; Private Protestant, with 16, or 7.8 percent; and Conservatory, with 16, or 7.8 percent.

It was interesting to develop the following data concerning the 3 types of tax supported schools and the 5 types of non-tax supported schools.

Degrees	Tax Supported	Non-Tax Supported	Omit	Total
Bachelor	99	96	11	206
Master	90	95	19	204
Total	189	191	30	410

N = 204 + 206

TABLE 17

JUNIOR COLLEGE: SCHOOLS OTHER THAN CALIFORNIA WHERE BACHELOR AND MASTER DEGREES WERE EARNED

	School	Bachelor Degrees		Master Degrees	
		No.	Total	No.	Total
	Colorado				
–	Colorado State College	2		[illegible]	
**	Denver University	2		0	
**	University of Colorado	2		3	
			6		6
	Connecticut				
*	Yale University	1		1	
			1		1
	Illinois				
#	American Conservatory of Music	2		1	
–	Illinois Wesleyan University	1		1	
*	Northwestern University	5		9	
**	University of Illinois	4		2	
			12		13
	Indiana				
–	De Pauw University	1		0	
**	University of Indiana	0		1	
			1		1

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[1] Allan M. Cartter (ed.) *American Universities and Colleges* (Washington, D.C.: American Council on Education, 1964).

TABLE 17 – Continued

School	Bachelor Degrees No.	Bachelor Degrees Total	Master Degrees No.	Master Degrees Total
Iowa				
* Drake University	1		1	
– Parsons College	1		0	
: St. Ambrose College	1		0	
— State College of Iowa	1		1	
** University of Iowa	1		1	
		5		3
Kansas				
** Wichita State University	2		1	
		2		1
Kentucky				
** University of Kentucky	1		0	
— Western Kentucky State College	1		0	
		2		0
Maryland				
# Peabody College	1		2	
		1		2
Massachusetts				
: Boston College	1		0	
* Boston University	2		3	
* Brandeis University	0		1	
# New England Conservatory	0		1	
** University of Massachusetts	1		0	
		4		5
Michigan				
~~ Michigan State University	1		0	
** University of Michigan	0		3	
** Western Michigan University	1		0	
		2		3
Minnesota				
– Hamline University	1		0	
– St. Olaf College	1		0	
** University of Minnesota, Duluth	1		0	
** University of Minnesota, Minneapolis	1		0	
		4		0
Missouri				
# St. Louis Institute of Music	1		0	
		1		0
Mississippi				
** Mississippi State University	1		0	
		1		0

School	Bachelor Degrees No.	Bachelor Degrees Total	Degrees Master No.	Degrees Master Total
Montana				
** Montana State University	1		1	
		1		1
Nebraska				
– Hastings College	1		0	
— Kearney State College	1		0	
+ Municipal University of Omaha	1		0	
** University of Nebraska	2		2	
		5		2
New Jersey				
— Trenton State College	1		0	
		1		0
Nevada				
** University of Nevada	0		1	
		0		1
New York				
+ City College of New York	1		0	
* Columbia University	0		11	
# Eastman School of Music	2		7	
* Ithaca College	2		0	
# Juilliard School of Music	1		0	
# Manhattan School of Music	1		3	
* New York University	2		1	
+ Queens College	1		0	
* Vassar College	1		0	
		11		22
North Carolina				
** North Carolina State University	1		0	
		1		0
North Dakota				
** University of North Dakota	1		0	
		1		0
Ohio				
# Cincinnati College of Music	4		2	
** Miami University	1		0	
* Oberlin College	4		0	
+ University of Cincinnati	1		0	
		10		2
Oklahoma				
— Northeastern Oklahoma State College	1		0	
** University of Oklahoma	0		1	
		1		1

TABLE 17 – Continued

School	Bachelor Degrees		Master Degrees	
	No.	Total	No.	Total
Oregon				
** University of Oregon	0		1	
– Willamitte University	1		0	
		1		1
Pennsylvania				
– Lebanon Valley College	1		0	
		1		0
South Carolina				
– Wofford College	1		0	
		1		0
South Dakota				
** University of South Dakota	0		2	
		0		2
Texas				
– Baylor University	0		1	
= North Texas State University	1		1	
– Texas Wesleyan College	1		0	
** University of Texas	0		1	
		2		3
Utah				
– Brigham Young University	4		2	
** University of Utah	2		2	
** Utah State University	1		1	
		7		5
Washington				
= Central Washington State College	1		1	
** University of Washington	3		5	
**Washington State University	1		0	
		5		6
West Virginia				
– Davis and Elkins College	1		0	
= Fairmont State College	1		0	
** University of West Virginia	1		1	
		3		1
Wisconsin				
** University of Wisconsin	1		3	
		1		3
Total of All States Exclusive of California		94		85
California Totals (See Table 16)		101		100
Omit		11		19
Grand Total		206		204

Note: $N = 202$
4 Respondents had earned 2 Bachelor Degrees
2 Respondents had earned 2 Master Degrees

TABLE 18

JUNIOR COLLEGE: TYPE OF SCHOOL WHERE BACHELOR AND MASTER DEGREES WERE EARNED

Type of School	Bachelor Degree		Master Degree	
	No.	Percent	No.	Percent
# Conservatory	12	5.8	16	7.8
+ Municipal	4	1.9	0	0.0
‡ Private (Catholic)	4	1.9	0	0.0
* Private (Professional)	1	1.5	1	.5
– Private (Protestant)	38	18.4	16	7.8
• Private (Secular)	41	19.9	62	30.5
** State College and/or University	86	41.8	75	36.8
= State Teachers College	9	4.4	15	7.3
Omit	11	5.4	19	9.3
Total	206	100.00	204	100.00

Note: $N = 202$
4 respondents had earned 2 bachelor degrees
2 respondents had earned 2 master degrees

Doctorates Completed. — The total data concerning doctorates which had been completed by junior college music teachers may be found in Table 19. Nineteen, or 9.40 percent of this total sample of 202, had completed some type of a doctorate. A rank order summary of these degrees according to type revealed that 9, or 47.37 percent had earned an Ed.D. degree; and 5, or 26.32 percent, had earned a D.M.A.

It was interesting to observe that 11, or 57.89 percent of these doctorates had been granted by California schools; 7, or 36.85 percent had been granted by schools in other states; and 1, or 5.26 percent was granted by a German university. The distribution according to source of school support was 8, or 42.11 percent, from tax supported schools and 11, or 57.87 percent, from non-tax supported schools.

Graduate Degrees in Progress. — The types, number of degrees, and names of schools where degrees were reported as being in progress by Sample II-A, may be found in Table 20.

It will be noted that 109, or 53.96 percent of the 202 junior college music teachers in this sample, stated definitely that they were not pursuing any type of graduate degree. Fifteen, or 7.42 percent, omitted a reply. Fifty-nine teachers, or 29.20 percent of this responding sample, indicated that they were pursuing 5 different types of graduate degrees. A rank order of the summary of these degrees in progress has been included at the bottom of Table 19 for the purpose of comparison. Nineteen teachers reported a D.M.A. in progress which was 32.20 percent of the 59 degrees, and 21, or 35.59 percent, were pursuing a Ph.D.

TABLE 19

JUNIOR COLLEGE: SCHOOLS GRANTING COMPLETED DOCTORATES

School	Type of Degrees	Number
Boston University	D.M.A.	1
Colorado State College	Ed.D.	1
Columbia University, Teachers College	Ed.D.	1
Erlanger University, Germany	Ph.D.	1
New York University	Ed.D.	1
Stanford University	Ph.D.	1
	Ed.D.	1
	D.M.A.	3
Union Theological Seminary	D.S.M.	1
University of California at Los Angeles	Ph.D.	1
	Ed.D.	3
University of Illinois	Mus.D.	1
University of Michigan	Ed.D.	1
University of Southern California	D.M.A.	2
Total		19

RANK ORDER SUMMARY BY TYPES OF DEGREES

Degrees in Progress		Degrees Completed	
Ph.D.	21	Ed.D.	9
D.M.A.	19	D.M.A.	5
Mus.D.	7	Ph.D.	3
Ed.D.	6	Mus.D.	1
M.A.	6	D.S.M.	1
Total	59		19

Twenty-three teachers, or 17.69 percent of the respondents took time to indicate other reasons for not engaging in graduate work. While it was felt that a few of these might have been tallied logically as one or more of the given reasons, the entire list of additional reasons volunteered by the respondents has been included. They were:

1. Would rather channel my work in special fields.
2. Too long distance to travel to college campus.
3. Am jealous of my time, want to spend it with family.
4. Expense of degree vs. small return in salary.
5. Not worth trouble involved.
6. Extreme over-emphasis on musicology.
7. No western school offers a good program for organ at doctoral level.
8. Residence requirements make it impossible to take time.
9. Poor counseling while in college.
10. Prefer to attend special workshops.
11. Trying to find a suitable graduate school.
12. Performance requirements.
13. Too much "busy work" in research and will not help me become a better teacher.
14. Language requirements out-dated; resent time repeating courses taken at undergraduate level.
15. Doctorate not needed at junior college level.
16. Tried twice to get leave from position; administration refused.
17. Taking a breather after 11 years at college.
18. Generally, it is a study of survival and tenacity.
19. Am leaving music teaching after 13 years because I am tired of "activity demands."
20. Poor adviser and education courses.
21. Summers devoted to music festivals.
22. Cannot find suitable program.
23. Required courses of questionable value.

Reasons for Not Presently Pursuing a Graduate Degree.—Twelve reasons were stated on the questionnaire and the respondent was asked to check "All reasons why you are not now pursuing a graduate degree." A space was available for adding other reasons. Seventy-two respondents omitted a reply which reduced the *N* to 130 (202 – 72). Of the 304 total responses, "Lack of time" was given 63 times, or by 48.46 percent of the 130 respondents. "Lack of finances" and "Personal responsibilities" were in second and third rank order with 41 and 38 tallies, or 31.54 and 29.23 percent, respectively. The distribution may be found in Table 21.

TABLE 20

JUNIOR COLLEGE: SCHOOLS AND TYPES OF DEGREES IN PROGRESS

School	Type of Degree	Number
Arizona State University	Ph.D.	1
California State College at Fresno	M.A.	1
California State College at Los Angeles	M.A.	1
California State College at San Diego	M.A.	1
California State College at San Fernando Valley	M.A.	1
Florida State University	Ph.D.	1
Michigan State University	Ph.D.	1
Ohio State University	Ph.D.	1
Stanford University	D.M.A.	2
	Ed.D.	1
University of California at Berkeley	Ph.D.	1
University of California at Los Angeles	Ph.D.	5
	M.A.	1
University of Illinois	Mus.D.	1
University of Minnesota	Ph.D.	1
University of Oregon	Ed.D.	1
	D.M.A.	1
University of Southern California	Ph.D.	9
	D.M.A.	16
	Ed.D.	4
	Mus.D.	4
	M.A.	1
Total		59
None		109
Completed doctorates		19
Omitted		15
Total		202

TABLE 21

JUNIOR COLLEGE: REASONS FOR NOT NOW PURSUING A GRADUATE DEGREE

Reasons	Number	Percent $N = 130$ $(202 - 72)$	Rank
Age	29	22.30	5
Don't want to do research	8	6.15	9
Discouraged by adviser	5	3.46	12
Lack of finances	41	31.54	3
Lack of time	63	48.46	1
Language requirements	9	6.92	8
Not interested	22	16.92	7
Oral and/or written examination requirements	7	5.38	10
Personal responsibilities	38	29.23	4
Physical condition	1	.77	13
Thesis or dissertation requirements	6	4.61	11
Unnecessary for present position	52	40.00	2
Other	23	17.69	6
Total	304		

Types of Credentials Held. — During the past decade, California educators have been quite concerned over the many evident credential problems. A request sent to the Certification Department of the State Department of Education in Sacramento brought five pages on which were listed the many types of teaching credentials which are legal in the state. Many of these credentials are *General* in nature, for example, a General Secondary Credential holder may teach any subject offered at the secondary school level. Other credentials are *Special* in nature, such as the Special Secondary, Music, or Special Elementary, Supervision. There are Administration credentials, Pupil Personnel Service credentials; there are Temporary credentials and Life credentials. No wonder confusion has developed even though much energy has been expended in trying to correct, or at least alleviate, the situation. This multiplicity of types of credentials may be responsible in part for some music teachers holding as many as four different types of credentials, each one of which would permit teaching at a specific grade level or in a specific academic area. As of September, 1966, the General Secondary and the Special Secondary in Music credentials will no longer be granted and will be replaced by a *Standard Teaching Credential* which will have specified major areas as well as specified grade levels. This credential will allow one to teach only in their major area or in the minor area with special permission. However, the credentials previously granted will continue to be valid.

In Table 22 will be found the details of the credentials held by the total sample of junior college teachers. This multiplicity could have been partially responsible for 45 respondents, or 21.78 percent of Sample II-A, omitting a reply to this section of the questionnaire. This reduced the N to 157 $(202 - 45)$ for these data. On this basis, the average number of credentials held by those responding to this question was 1.37 $(215 \div 157)$. The data revealed that a General Secondary Credential was held by 112, or 71.27 percent of the junior college music teacher respondents, and that 111, or approximately the same number, held a Special Secondary Credential in music.

II. PRESENT TEACHING ACTIVITIES, 1965-66

Item II of the questionnaire dealt with the extent of employment; the kind of schools at which the sample taught; and the specific teaching activities in which the 202 respondents were engaged.

A list of 11 music teaching activities were given in the questionnaire and the respondent was requested to check all those areas he was presently teaching. Space was allowed for the listing of "Subjects other than music which you now teach." In order to achieve data of vital importance to California music educators, the question, "Are you now teaching fewer music classes than you did during the past 2 years?" was included.

Music Teaching Activities. — In Table 23 will be found a listing of all the various music teaching activities in which the respondents were engaged. As 7 respondents omitted answering this entire section, the N became 195 $(202 - 7)$. These 195 teachers reported 637 activities, or an average of 3.27 different types of music teaching per teacher. This finding should be important to those preparing to be teachers of music and to those responsible for planning college music education curricula.

The questionnaire data for this Item II have been re-checked several times in an effort to explain certain seeming incongruities; for example, that 106, or 54.35 percent of the 195 who responded, indicated that they taught a music theory course. The figures substantiate this but one would be justified in thinking that perhaps some band and choir directors felt that, because they included some aspects of theory in their rehearsals, they should place a check in the theory blank.

Private lessons were reported as being taught by 44 or 22.56 percent of the 195 respondents. This teaching area would seem to need further investigation to reveal whether these private lessons were given during school time as a part of the music teacher's teaching load; given free to the students outside of school time in order to improve a choir or develop players needed for a specific ensemble; or given outside of school time for a fee.

TABLE 22
JUNIOR COLLEGE: CREDENTIALS HELD
$N = 157$ (202 − 45 omit)

	Number of Teachers	Total Number of Credentials
One credential only		
General Secondary	42	
Junior College	32	
Special Secondary, Music	34	
Temporary Instrumental Music	1	
Provisional	1	
Total	110	110
Two credentials		
General Secondary; Secondary Administration	1	
General Secondary; Special Secondary, Music	16	
Special Secondary, Music; General Elementary	3	
Special Secondary, Music; General Junior College	9	
General Elementary; General Secondary	1	
Special Secondary, Music; Supervision	2	
Special Secondary, Music; General Pupil Personnel Service	1	
Special Secondary; Music and Languages	1	
General Secondary; Junior College	2	
Total	36	72
Three credentials		
General Elementary; General Secondary, Music; General Administration	2	
Special Secondary, Music; General Secondary; Supervision	2	
General Secondary; Special Secondary, Music; Junior College	1	
Special Secondary, Supervision; Elementary Administration; General Elementary	1	
General Secondary; Junior College; Administration	1	
Total	7	21

TABLE 22 – Continued

	Number of Teachers	Total Number of Credentials
Four credentials		
General Secondary; Special Secondary, Music; Junior College; Pupil Personnel	1	
General Secondary; Special Secondary; Supervision; General Junior High School	1	
General Secondary; General Elementary; General Administration; Pupil Personnel	1	
	3	12
Omitted credential data	(45)	
Total credentials held		215
Total	202	

Average number of credentials held by respondents =

$$1.37 \left(\frac{215}{202 - 45} \right)$$

TABLE 23
JUNIOR COLLEGE: MUSIC TEACHING ACTIVITIES

Activity	Number	Percent $N = 195$ (202 − 7)
Band	54	27.69
Choir or Chorus	78	40.00
Composition	9	4.61
Conducting	17	8.71
General Music	64	32.77
Music History	84	43.08
Orchestra	32	16.41
Private Lessons	44	22.56
Small Ensembles	96	49.23
Teaching Techniques (Methods)	24	12.30
Theory	106	54.35
Total	608	—
Other		
Appreciation	8	4.10
Class Lessons	18	9.23
Sight Singing	1	.51
Stage Band	2	1.02
Total	29	—
Omit	(7)	3.59
Total Responses	637	—

Extent of Employment: School Term 1965-66. — One-hundred and forty-six, or 72.3 percent of the 202 junior college music teachers were employed to teach on a full-time basis and 16, or 7.9 percent were employed to teach on a part-time basis. By consulting Table 24 it will be noted that 40, or 19.8 percent of the respondents, omitted certain parts of the Item II responses. However, the proportion of 146 full-time teachers to 16 part-time teachers was considered noteworthy.

Due partially to errors in the listing in the official California School Directory of subjects taught and the possibility of changes in teaching assignments after the directory was printed, 5 individuals who were not teaching at the junior college level were found to have been included in the sample. For statistical reasons the questionnaires submitted by these respondents were not discarded. This was done on the assumption that they had previously taught music at the junior college level and their inclusion would not invalidate the findings. The teaching activities of the 25 teachers tallied under "Other grade levels taught" at the top of Table 24, have been delineated in the lower part of the same table. While only 5 teachers indicated that they were teaching on an extended-day plan, this, as well as some of the unusual combinations of teaching assignments would seem to merit further and more detailed investigation.

Reduction in Music Classes Taught. — The question, "Are you now teaching fewer music classes than you did during the past 2 years?" allowed for only a *yes* or *no* response. The responses to this question may be found in Table 25.

It must be granted that in some instances a qualified reply might have been more revealing. Situations where the response would have to be qualified to be true could account for the 26, or 12.9 percent of the 202 music teachers, who omitted an answer to this question.

The fact that 25, or 12.3 percent of the total sample replied in the affirmative was quite disturbing in the light of the general concern over the claimed reduction in all music teaching activities in California. When the total N of 202 was reduced by the 26 who omitted reply and the percent of affirmative responses is based on an N of 176, this affirmative percent was increased to 14.2. These data would tend to substantiate the claim that, in approximately one-sixth of the California Junior Colleges, the music offerings had been reduced in the past 2 years.

Other Subjects Taught Besides Music. — Space was provided for the respondents to indicate any other subjects which they were presently teaching. In Table 26 will be found a rank order summary of these teaching activities or responsibilities. While it might be claimed that this list was a reflection of the breadth of capabilities of the individuals in this sample, it might also be interpreted as a misuse of skilled music teaching ability. Further, it could mean that the subjects indicated were not being taught by teachers expertly prepared in these specific subject areas.

An interesting statistic was achieved when the percent of total replies to this question was calculated on an N of 176 (202 – 26 omit). This brought to light the fact that 15.9 percent of the total teaching time of this total sample was actually spent teaching in areas other than music. The reader will find an interesting analogy to this finding by referring to Table 25 dealing with reduction in music classes taught.

TABLE 24

JUNIOR COLLEGE: EXTENT OF MUSIC TEACHING

$N = 202$

Extent of Music Teaching	Number	Per Cent
Full time (only)	146	72.3
Part time (only)	16	7.9
Omitted time employed	12	5.9
Omitted grade level of employment	2	1.0
Omitted time and grade level	1	.5
Other grade levels taught (See below)	25	12.4
Total	202	100.0

OTHER LEVELS INDICATED

Extent of Music Teaching	Number	Per Cent
Full time high school, part time junior college (extended day)	5	2.5
Full time college	4	2.0
Full time high school	3	1.4
Full time high school and junior college	2	1.0
Part time high school and junior college	2	1.0
Full time junior high school and junior college	1	.5
Full time elementary	1	.5
Full time junior high school	1	.5
Part time junior college and elementary music coordinator	1	.5
Full time college and part time junior high school	1	.5
Full time and part time junior college and college	1	.5
Part time university and junior college	1	.5
College and junior college	1	.5
5/6 high school and 1/6 junior college	1	.5
Total	25	12.4

TABLE 25
JUNIOR COLLEGE: REDUCTION IN MUSIC CLASSES TAUGHT

Response to question "Are you now teaching fewer music classes than you did during the past two years?"	Number	Percent $N = 202$	Percent $N = 176$ $(202 - 26)$
Yes	25	12.3	14.2
No	151	74.8	85.8
Omitted	26	12.9	—
Total	202	100.0	100.0

TABLE 26
JUNIOR COLLEGE: SUBJECTS TAUGHT OTHER THAN MUSIC

Subject	Number	Percent $N = 28$
Counselor	7	25.0
Psychology	3	10.5
Humanities	3	10.5
Administrator	2	7.2
Business Communications	2	7.2
English	2	7.2
Audio Visual	1	3.6
Typing	1	3.6
Mathematics	1	3.6
Data Processing	1	3.6
Effective Study	1	3.6
Orientation	1	3.6
Personal and Social Adjustment	1	3.6
Old Testament History	1	3.6
Introduction to Education	1	3.6
Total	28	100.0

III. AREAS OF INADEQUACY IN UNDERGRADUATE WORK

Item III of the questionnaire was concerned with the areas of inadequacy of undergraduate preparation which the sample had found in their present music teaching position. Sixteen areas were included for checking but space was also provided for listing of other areas. The distribution of the replies may be found in Table 27.

It was interesting to discover that 36, or 19.89 percent of the 181 respondents (202 – 21 omits), wrote the word "none" in the blank space provided. If it were assumed that those who omitted all responses to this section left it blank because they had felt no undergraduate education inadequacy, a combination of these 21 with the 36 "none" replies yielded a total of 57, which becomes 28.2 percent based on an N of 202. While this larger percent might seem encouraging, it still could be interpreted as 71.8 percent of total sample felt inadequacies in their undergraduate preparation for teaching.

The rank order of the areas of highest inadequacy was personal performance, with 41, or 22.65 percent; music history, 37, or 20.44 percent; vocal techniques, 37, or 20.44 percent; foreign language, 36, or 19.89 percent; arranging, 30, or 16.57 percent; and theory, 30, or 16.57 percent.

The total of 390 tallies for all areas of undergraduate preparation inadequacy would indicate that each of the 202 junior college music teachers felt inadequate in an average of 1.93 areas. Further, when an N of 390 was used with a base of 181 (202 – 21), the average areas per respondent becomes 2.15.

TABLE 27
JUNIOR COLLEGE: AREAS WHERE UNDERGRADUATE WORK WAS REPORTED AS INADEQUATE FOR PRESENT POSITION

Area	Number	Percent $N = 181$ $(202 - 21)$	Rank Order
Arranging	30	16.57	7
Composition	25	13.71	9
Conducting	30	16.57	7
English	7	3.87	14.5
Foreign language	36	19.89	4
General educational practices	17	9.39	11.5
Instrumental techniques	24	13.25	10
Music history	37	20.44	2.5
Music literature	34	18.76	5
Personal performance	41	22.65	1
Philosophy	17	9.39	11.5
Psychology	7	3.87	14.5
Sociology	5	2.76	16
Statistics	8	4.42	13
Theory	30	16.57	7
Vocal techniques	37	20.44	2.5
Total	385	—	
Other:			
Acoustics	1	.55	
Jazz	2	1.10	
Piano skill for violinist	1	.55	
Sight reading	1	.55	
None	36	19.89	
Total	41	—	
Omit	(21)	—	
Total Responses	426	—	

IV. AREAS OF FUTURE NEEDS

In Item IV of the questionnaire, the respondents were requested to "Check all areas in which you feel further knowledge and ability would aid materially in enhancing the quality of your teaching and prepare you for the type of position you ultimately desire." Twelve areas were listed and space was provided for the addition of other areas. The complete responses may be found in Table 28.

It will be noted that the replies tended to cluster around the 7 highest in rank order, as follows:

Contemporary music, 78, or 41.27 percent
General musicology, 53, or 28.04 percent
Private music lessons, 50, or 26.45 percent
Composing, 42, or 22.22 percent
Ethno-musicology, 41, or 21.69 percent
General music literature, 39, or 20.68 percent

Fourteen areas other than those listed in the questionnaire were voluntarily indicated. A total of 30 responses were made to these 14 areas, languages accounted for 7, or 23.33 percent of these additional 30 responses.

Thirty junior college music teachers, or 14.85 percent of this total sample of 202 indicated that they were not aware of any area which would enhance the quality of their teaching. Thirteen, or 6.43 percent of the total sample omitted a reply. The total number of respondents who indicated areas of need was 159. This base number was achieved by subtracting these two types of tallies, "none" and "omit" from the 202, which was the base *N* for Sample II-A. The average number of areas per respondent to this was 2.97 (473 ÷ 159). When the grand total of 503 areas was used with the total sample of 202, the number of areas per respondent was 2.44 (576 ÷ 202).

Volunteered Comments. — At the bottom of the questionnaire submitted to the junior college sample of music teachers was the following statement, "Your personal comments will be helpful. Please use reverse of this page." Voluntary comments were made by 62, or 30.6 percent of the 202 respondents. While no signature was requested, it was gratifying to discover that these personal comments were signed by 24, or 38.7 percent of the 62 who were sufficiently concerned or interested to offer comments. These comments were helpful in formulating some of the basic recommendations which may be found in the concluding chapter of this report. Refer to Appendix C for these quoted comments.

TABLE 28
JUNIOR COLLEGE: AREAS OF FUTURE NEED

Area	Number	Percent $N = 189$ $(202 - 13)$	Ran Orde
Anthropology	9	4.76	11
Arranging	38	20.10	7.
Composition	42	22.22	4
Conducting techniques and experiences	38	20.10	7.
Contemporary music	78	41.27	1
Ensemble participation	32	16.93	9
Ethno-musicology	41	21.69	5
General music literature	39	20.68	6
General musicology	53	28.04	2
Private music lessons	50	26.45	3
Psychology	16	8.99	10
Sociology	7	3.70	12
Total	443	—	
Other:			
Avant garde	1	.33	
Administration/public relations	2	1.06	
Administration: Personnel, budget and curriculum	2	1.06	
General cultural practices	3	1.58	
General educational practices	1	.53	
Improvisation	1	.53	
Instrumental classes (beginning)	1	.53	
Jazz performance techniques	2	1.06	
Languages	7	3.70	
Observation of master teachers	1	.53	
Piano master classes	1	.53	
Philosophy	1	.53	
Theory	5	2.64	
Statistics	2	1.06	
None	30	15.34	
Total	60	—	
Omit	(13)	—	
Total Responses	503	—	

SUMMARY AND CONCLUSIONS

The analyzation of the questionnaire data supplied by the 202 junior college music teachers in Sample II-A, made it possible to extract descriptive information concerning the average or typical respondent.

Typical Respondent. — This typical person had earned a bachelor degree either at a California school or a school in some other state. If it had been earned at a school in another state, the school would be either in Illinois or New York. A master degree had been achieved at a California State College or University but no doctoral program was being pursued. The reasons given by this typical junior college music teacher for not pursuing an advanced degree were "Unnecessary for present position," and "Lack of finances."

Two types of credentials were held by this typical teacher: a General Secondary and a Special Secondary in Music. On the basis of these credentials, this typical junior college teacher had been hired to teach on a full-time basis. Three, or possibly 4, different types of music activities were taught by this one person: theory, small ensembles, music history, and/or choir or chorus.

This typical respondent felt that his undergraduate work had been inadequate especially in personal performance, music history, vocal techniques, and/or foreign languages. His future needs were indicated as in the areas of contemporary music, general musicology, and more private music lessons.

CHAPTER VI

Presentation and Analysis of Questionnaire Data From High School Music Teachers

It was felt that those who had experienced college music education programs and who were teaching at the high school level should be qualified to supply data which would be uniquely helpful and which could serve comparison purposes.

Source of the Sample. — The names of all those who were listed as teaching music of any type at all California high schools in the official California School Directory, 1965-66, were extracted. This yielded 1126 names which was the original total for Sample II-B.

The Questionnaire. — A questionnaire, identical to the one used with the junior college music teachers and presented in the preceding chapter, was used.

The printed leaflet explaining the purpose of the Project and the method to be used was folded with the questionnaire. These two pieces of material, along with a stamped, self-addressed envelope, were mailed on March 11th, 1966, to the list of 1126 high school music teachers.

It was assumed that all questionnaires were delivered as none were returned. Seven-hundred and fifty completed questionnaires, or 66.60 percent of Sample II-B, were received. The responses from these 750 questionnaires will constitute the remainder of this chapter.

I. EDUCATIONAL ACCOMPLISHMENT

The information from Item I dealing with schools attended, degrees earned, and degrees being pursued gave a background for interpreting the remainder of the questionnaire data and for establishing a profile of those teaching music at California High Schools.

Earned Bachelor and Master Degrees. — The data concerning the bachelor and master degrees which had been earned at California colleges and those granted by schools in other states may be found in Tables 29 and 30. The same code presented in Chapter III was used to identify and classify these schools according to type.

Bachelor Degrees. As 19, or 2.53 percent of the total sample omitted data for this area, the *N*

TABLE 29

HIGH SCHOOL: CALIFORNIA SCHOOLS WHERE BACHELOR AND MASTER DEGREES WERE EARNED

	School	Number Bachelor Degrees	Number Master Degrees
*	Armstrong College	1	0
**	California State College, Chico	21	2
**	California State College, Fresno	26	2
**	California State College, Fullerton	0	1
**	California State College, Hayward	1	0
**	California State College, Humboldt	10	3
**	California State College, Long Beach	13	21
**	California State College, Los Angeles	23	29
**	California State College, Sacramento	10	17
**	California State College, San Diego	13	5
**	California State College, San Fernando Valley	2	2
**	California State College, San Francisco	49	26
**	California State College, San Jose	50	18
–	Chapman College	3	0
*	Claremont Graduate School and University Center	0	3
–	La Verne College	1	0
#	Los Angeles Conservatory	3	0
:	Loyola University of Los Angeles	0	1
*	Mills College	3	5
–	Occidental College	17	7
–	Pasadena College	2	0
–	Pepperdine College	8	1
*	Pomona College	3	0
–	San Francisco Theological Seminary	0	1
*	Stanford University	2	5
**	University of California, Berkeley	18	4
**	University of California, Los Angeles	49	6
**	University of California, Santa Barbara	9	0
–	University of the Pacific	33	16
–	University of Redlands	13	6
*	University of Southern California	43	65
*	Westmount College	2	0
–	Whittier College	9	1
	Total	437	247

for this specific sample was reduced to 731 (750 – 19). It was interesting to note that 437 undergraduate degrees, or 59.93 percent of the respondents indicated that they had earned their undergraduate degrees at California schools. Two-hundred ninety-four, or 40.22 percent had been earned in 34 states other than California. The rank order of the seven highest states was Kansas, with 24; Illinois, with 21; Ohio, with 19; Washington and Iowa, with 18 each; New York, with 16; Minnesota, with 15; and Nebraska, with 14.

Master Degrees. As 307 or 69.30 percent of the total sample either omitted a reply or definitely indicated that they had not earned a master degree, the *N* for this area became 443 (750 – 307). Two-hundred forty-seven, or 55.75 percent of these master degrees had been earned at California schools. One-hundred ninety-six, or 44.24 percent had been granted by schools in 30 states other than California. The rank order of the 5 highest states was Illinois, with 28; New York, with 26; Colorado, with 24; and Michigan and Washington, with 13 each.

TABLE 30

HIGH SCHOOL: SCHOOLS IN STATES OTHER THAN CALIFORNIA WHERE BACHELOR AND MASTER DEGREES WERE EARNED

School	Bachelor Degrees		Master Degrees	
	No.	Total	No.	Total
Alabama				
** Alabama State College	1		0	
** Auburn University	1		1	
		2		1
Arizona				
** Arizona State University	4		3	
** University of Arizona	6		4	
		10		7
Arkansas				
* College of the Ozarks	1		0	
		1		0
Colorado				
— Adams State College	1		4	
— Colorado State College	3		12	
– Denver University	1		2	
** University of Colorado	4		3	
** Western State College	2		3	
		11		24
Connecticut				
* University of Hartford	0		1	
		0		1
Hawaii				
** University of Hawaii	0		1	
		0		1
Idaho				
** Idaho State University	3		0	
– North West Nazarene College	1		0	
* Ricks College	1		0	
** University of Idaho	0		2	
		5		2
Illinois				
# American Conservatory	2		0	
# Bush Conservatory	0		1	
# Chicago Music College	0		1	
: De Paul University	2		1	
– Illinois Wesleyan University	2		1	
— Illinois State University at Normal	1		0	
** Northern Illinois University	1		2	
* Northwestern University	9		18	
** University of Illinois	3		4	
— Western Illinois University	1		0	
		21		28
Indiana				
— Ball State Teachers College	1		1	
– Butler University	2		0	
— Indiana State College	0		1	
: Notre Dame University	2		1	
** University of Indiana	10		9	
– Valparaiso University	2		0	
		17		12
Iowa				
– Central College	1		0	
– Coe College	1		0	
– Cornell College	1		0	
* Drake University	5		0	
– Luther College	2		0	
: Marycrest College	1		0	
** State College of Iowa	5		1	
– Westmar College	2		0	
** University of Iowa	0		4	
		18		5
Kansas				
– Bethany College	2		0	
– College of Emporia	1		0	
** Fort Hays State College	2		0	
– Friends University	2		0	
— Kansas State Teachers College	5		1	

TABLE 30 – Continued

School	Bachelor Degrees		Master Degrees	
	No.	Total	No.	Total
– Southwestern College	1		0	
– Sterling College	1		0	
** University of Kansas	6		2	
** Wichita State University	4		3	
		24		6
Kentucky				
— Kentucky Wesleyan College	1		0	
– Transylvania College	1		0	
		2		0
Louisiana				
** Louisiana State University	0		1	
: Xavier University of Louisiana	1		0	
		1		1
Maryland				
** University of Maryland	1		0	
		1		0
Massachusetts				
* Boston University	0		2	
– Eastern Nazarene College	1		0	
# New England Conservatory	2		1	
		3		3
Michigan				
** Michigan State University	1		2	
** University of Michigan	7		11	
** Wayne State University	2		0	
** Western Michigan University	1		0	
		11		13
Minnesota				
– Concordia College	1		0	
– Hamline University	2		1	
– Macalester College	1		0	
# McPhail Conservatory	2		0	
** Minnesota State College	1		0	
— Moorhead State College	1		0	
— St. Cloud State College	0		1	
– St. Olaf College	2		0	
** University of Minnesota	4		0	
— Winona State College	1		0	
		15		2
Missouri				
** Central Missouri State College	2		0	
– Culver-Stockton College	1		0	
– Drury College	1		1	
— North West Missouri State College	4		0	
** University of Missouri	3		1	
– Westminster College	2		0	
		13		2
Montana				
** Montana State University	1		0	
** University of Montana	3		3	
— Western Montana College	1		0	
		5		3
Nebraska				
— Chadron State College	1		0	
– Hastings College	1		0	
— Kearney State College	1		0	
— Peru State College	2		0	
** University of Nebraska	8		4	
+ University of Omaha	1		0	
— Wayne State College	0		3	
		14		7
New Mexico				
** Eastern New Mexico University	1		2	
** University of New Mexico	1		1	
		2		3
Nevada				
** University of Nevada	0		1	
		0		1
New York				
# Eastman School of Music	2		0	
* Ithaca College	2		0	
— New York State Teachers College	1		1	
* New York University	3		4	
– Nyack Missionary College	1		0	
+ Queens College	1		1	
* Rensselaer Polytechnic Institute	1		0	
— State University at Potsdam	2		1	
* Syracuse University	1		0	
* Teachers College, Columbia University	1		17	
* Union Theological Seminary	0		1	
* University of Rochester	0		1	
– Wagner College	1		0	
		16		26
North Carolina				
– Davidson College	1		0	
		1		0
North Dakota				
** University of North Dakota	1		0	
		1		0
Ohio				
# Baldwin Wallace Conservatory	1		0	
– Capitol University	1		0	

TABLE 30 – Continued

School	Bachelor Degrees		Master Degrees	
	No.	Total	No.	Total
# Cincinnati Conservatory	2		0	
** Kent State University	3		2	
* Oberlin College	1		2	
– Ohio Northern University	2		0	
** Ohio State University	4		2	
– Ohio Wesleyan University	1		0	
– Otterbein College	1		0	
† University of Cincinnati	0		1	
* Western Reserve University	1		1	
– Wooster College	1		0	
* Youngstown University	1		0	
		19		8
Oklahoma				
** Oklahoma State College	3		0	
– Phillips University	2		0	
** University of Oklahoma	0		2	
– University of Tulsa	1		2	
		6		4
Oregon				
– Lewis and Clark College	3		0	
** Oregon State University	1		0	
— Southern Oregon State College	2		0	
** University of Oregon	4		3	
‡ University of Portland	1		0	
– Willamette University	1		0	
		12		3
Pennsylvania				
* Carnegie Institute of Technology	1		0	
‡ Duquesne University	2		0	
— Indiana State College of Pennsylvania	1		0	
– Lebanon Valley College	1		0	
** Pennsylvania State University	1		1	
— West Chester State College	1		0	
		7		1
South Dakota				
— Black Hills Teachers College	1		0	
– Dakota Wesleyan University	1		0	
** South Dakota State University	1		0	
— South Dakota Teachers College	2		1	
** University of South Dakota	1		3	
		6		4
Tennessee				
– Bethel College	1		0	
* Fisk University	1		0	
		2		0
Texas				
– Baylor University	0		2	
— East Texas State College	1		0	
– McMurry College	1		0	
— North Texas State University	2		2	
** Texas College of Arts and Industries	1		0	
** Texas Technological College	1		0	
** Texas Western College	2		0	
** University of Texas	0		1	
		8		5
Utah				
– Brigham Young University	7		4	
** University of Utah	3		2	
** Utah State University	4		2	
		14		8
Washington				
— Central Washington State College	2		0	
— Eastern Washington State College	0		1	
‡ Gonzaga University	1		0	
– Pacific Lutheran College	1		0	
– University of Puget Sound	1		0	
** University of Washington	8		7	
** Washington State University	1		2	
— Western Washington State College	1		3	
– Whitworth College	3		0	
		18		13
West Virginia				
— Fairmont State College	1		0	
** University of West Virginia	0		1	
		1		1
Wisconsin				
** University of Wisconsin at Milwaukee	1		0	
— Wisconsin State University	2		0	
		3		0
Wyoming				
** University of Wyoming	2		1	
		2		1
Unlisted				
Azusa College	1		0	
Tabor College	1		0	
		2		0
Total of All States Exclusive of California		294		196
California Totals (See Table 29)		437		247
Omit and/or none		19		307
Grand Total		750		750

Classification of Schools Granting Bachelor and Master Degrees According to Type. — The same source was used for classifying the schools granting the bachelor and master degrees earned by this sample of high school music teachers as was stated in previous chapters. These granting schools have been grouped according to the same 7 types of schools as was used previously and the total distribution may be found in Table 31.

The highest rank order of the 2 types of schools granting bachelor degrees was State Colleges and/or Universities, with 424, or 56.53 percent; and Private Protestant, with 153, or 20.40 percent. The highest rank order of the 2 types of schools granting master degrees was State Colleges and/or Universities, with 235, or 31.34 percent; and Private Secular, with 123, or 16.40 percent.

It was interesting to develop the following data concerning the 3 types of tax supported schools and the 5 non-tax supported.

Degrees	Tax Supported	Non-Tax Supported	Omit	Total
Bachelor	469	260	19	748*
Master	269	174	307	750
Total	738	434	326	1498

*N = 750 − 2 unclassified = 748

TABLE 31

HIGH SCHOOL: TYPE OF SCHOOL WHERE BACHELOR AND MASTER DEGREES WERE EARNED

	Type of School	Bachelor Degrees		Master Degrees	
		No.	Percent	No.	Percent
#	Conservatory	14	1.87	3	.40
+	Municipal	2	.26	2	.26
,	Private (Catholic)	10	1.33	3	.40
*	Private (Professional)	1	.13	0	.00
–	Private (Protestant)	153	20.40	45	6.00
•	Private (Secular)	82	10.94	123	16.40
••	State College and/or University	424	56.54	235	31.34
=	State Teachers College	43	5.74	32	4.26
	Unclassified	2	.26	0	.00
	Omit	19	2.53	307	40.94
	Total	750	100.00	750	100.00

Doctorates Completed. — Nine high school music teachers reported that they had completed a doctorate. According to type of degree, they were as follows: 3 were Doctors of Education; 3 were Doctors of Musical Arts; and 3 were Doctors of Philosophy. Four of these doctorates had been earned at California schools; University of Southern California, 3 D.M.A.; and Stanford University, 1 Ph.D. Five doctorates had been earned at schools in other states: Colorado State College, 1 Ed.D.; Columbia University, 1 Ph.D.; Cincinnati University, 1 Ed.D.; and State University of Iowa, 1 Ph.D.

Graduate Degrees in Progress. — In Table 32 will be found the total data concerning the various types of graduate degrees reported as being pursued and the schools at which the work was being done. Four-hundred and seventy, or 62.2 percent of the 750 total sample, indicated that they were not pursuing any type of graduate degree. Responses were omitted by 40, or 5.3 percent of this Sample II-B.

The following has been presented as a summary of the 231 graduate degrees in progress. [750 – (470 + 40 + 9)]

Degrees	Number	Percent
M.A.	183	79.22
Mus.D.	18	7.80
Ed.D.	15	6.49
Ph.D.	12	5.19
D.M.A.	3	1.30
Total	231	100.00

TABLE 32

HIGH SCHOOL: SCHOOLS AND TYPES OF DEGREES IN PROGRESS

	School	Type of Degree	Number
=	Adams State College	M.A.	1
••	Alameda State College	M.A.	1
••	Arizona State College	M.A.	2
–	Brigham Young University	M.A.	1
••	California State College, Chico	M.A.	10
••	California State College, Fresno	M.A.	7
••	California State College, Hayward	M.A.	4
••	California State College, Long Beach	M.A.	10
••	California State College, Los Angeles	M.A.	14
••	California State College, Sacramento	M.A.	10
••	California State College, San Diego	M.A.	6
••	California State College, San Fernando Valley	M.A.	1
••	California State College, San Francisco	M.A.	17
••	California State College, San Jose	M.A.	10
••	California State College, Stanislaus	M.A.	2
–	Chapman College	M.A.	1
#	Cincinnati Conservatory of Music	M.A.	1
•	Claremont Graduate School and University Center	M.A.	1
,	College of Holy Names	M.A.	1
=	Colorado State College	M.A.	1

TABLE 32 – Continued

	School	Type of Degree	Number
:	Immaculate Heart College	M.A.	1
**	Montana State University	Mus.D.	1
**	Northern Illinois University	M.A.	1
=	North Texas State University	Ed.D.	1
–	Occidental College	M.A.	2
**	Southern Illinois University	Ph.D.	1
**	Southern Oregon College	M.A.	1
*	Stanford University	M.A.	1
		D.M.A.	1
		Ed.D.	1
**	University of Arizona	M.A.	1
		D.M.A.	1
**	University of California, Berkeley	M.A.	1
		Ed.D.	2
**	University of California, Los Angeles	M.A.	4
		Ed.D.	4
		Ph.D.	1
**	University of California, Santa Barbara	M.A.	1
**	University of Colorado	Ph.D.	1
**	University of Indiana	Mus.D.	1
**	University of Michigan	M.A.	1
**	University of Minnesota	M.A.	1
**	University of Oregon	Ed.D.	1
		Mus.D.	1
–	University of the Pacific	M.A.	3
		Ed.D.	1
*	University of Southern California	M.A.	7
		Ph.D.	1
		D.M.A.	1
		Ed.D.	5
		Mus.D.	8
**	University of Utah	M.A.	2
**	University of West Virginia	Ph.D.	1
**	Washington State University	Ph.D.	1
	Omitted Name of School and/or Degree	M.A.	55
		Ph.D.	6
		Mus.D.	7
	Total	—	231
	None	—	470
	Completed doctorates	—	9
	Omit	—	40
	Total	—	750

Reasons for Not Presently Pursuing a Graduate Degree. — Twelve reasons were stated on the questionnaire and the respondent was asked to check "All reasons why you are not now pursuing a graduate degree." A space was available for the addition of other reasons. There were 238 omissions which reduced the N to 512 (750 – 238). Of the 1212 total responses "Lack of time" was given 281 times, or 23.18 percent. Next in rank order were "Unnecessary for present position," with 223, or 18.39 percent; "Lack of finances," with 183, or 15.14 percent; and "Personal responsibilities," with 163, or 13.45 percent. The complete distribution of reasons may be found in Table 33.

TABLE 33

HIGH SCHOOL: REASONS FOR NOT NOW PURSUING A GRADUATE DEGREE

Reasons Indicated	Number	Percent of Respondents $N = 512$	Percent of Responses $N = 1212$	Rank
Age	76	14.84	6.27	6
Don't want to do research	28	5.46	2.31	11
Discouraged by advisor	6	.12	.50	10
Lack of finances	183	35.72	15.14	3
Lack of time	281	54.65	23.18	1
Language requirements	50	9.76	4.12	7
Not interested	81	15.82	6.68	5
Oral and/or written examination requirements	27	5.27	2.21	12
Personal responsibilities	163	31.83	13.45	4
Physical condition	5	.09	.41	13
Thesis or dissertation requirements	44	8.68	3.63	9
Unnecessary for present position	223	43.55	18.39	2
Other	45	8.79	3.11	8
Total	1212		100.00	

Forty-five teachers, or 8.98 percent of the respondents, took time to indicate other reasons for not engaging in graduate work. While it was felt that some of these reasons might have been logically tallied as one or more of the given reasons, the entire list of additional reasons volunteered by the respondents has been included. These reasons should be given serious consideration by administrators and graduate school officials.

1. Residence requirement.
2. Afraid couldn't qualify.
3. Just finished M.A. and want to rest a year.
4. No graduate music degrees offered by college in area where teaching.
5. Plan to start this summer.
6. Have been dilatory.
7. Don't like emphasis on dissertation format and inferior college teaching.
8. Duties take 12 hrs. a day — nine months and many week ends!
9. Can't see any advantage to be gained.
10. Inadequate advising.
11. Not of value.
12. Poor calibre of college doctoral teachers.
13. Value to my position not worth time and effort, would not get enough *education* from the work.

14. Many unneeded courses in musicology.
15. Desire other field in case music is dropped from California high schools.
16. Prefer independent study in several areas.
17. Prefer to attend workshops.
18. My children need my time.
19. Difficulty of being proficient in harmony, counterpoint, etc., after years of non-use.
20. Not interested in a Ph.D. because I think it is not necessary to have to conduct an orchestra for a voice major.
21. Required courses completely unrelated to any practical classroom application.
22. Lack of qualified and inspiring devoted instructors, perhaps due to low college salaries.
23. Difficult for voice major.
24. Not worth expenditure in relation to return.
25. Refusal of District to grant sabbatical.
26. Prefer to have meaningful courses instead of the busy-work type of graduate work I have experienced.
27. No salary advantage.
28. "Too much ado about nothing."
29. No relation between doctoral program and position.
30. Must work during summer to support family.
31. Unrealistic curriculum.
32. Prefer to maintain my professional performance.
33. Don't feel talented enough to benefit.
34. Prefer high school to college teaching because it pays better.
35. Lose too many credits due to elapsed time.
36. Can't find an interesting program.
37. Am changing from music to academic subject.
38. No advantage in Ph.D. in Music.
39. Prefer to broaden into area of humanities rather than to specialize more in music.
40. Lack of faculty understanding.
41. Why study more when music teaching is nearly obsolete?
42. Non-vital graduate program.
43. Don't like types of courses offered.
44. Want more practical courses.
45. Research lacking in practical application and language requirements are mere tradition.

Types of Credentials Held. — The Certification dilema in California was described in the preceding chapter and a table was presented there to show the kinds of credentials and numbers of credentials held by junior college music teachers. One hundred and fifty-six high school music teacher respondents omitted credential information. Due to the size of the high school sample, it was deemed more effective to arrange the credential data from the 594 (750 − 156) high school music teachers in rank order of times each type of credential was reported. In Table 34, a glance will reveal that the credentials held by the most high school music teachers were the *Special Secondary in Music* and the *General Secondary* with 368 and 362, or 39.84 and 39.19 percent, respectively. Third in rank order was the *General Elementary* credential with 41, or 4.43 percent. The 594 high school music teachers supplying credential data held a total of 924 credentials or an average 1.55 credentials per teacher.

TABLE 34
HIGH SCHOOL: CREDENTIALS HELD ACCORDING TO TYPE

Type of Credential Held	Number	Percent of Respondents $N = 594$ (750 − 156)	Percent of Responses $N = 924$
Special Music (secondary)	368	62.96	39.84
General Secondary	362	60.94	39.19
General Elementary	41	6.90	4.43
Junior High School	25	4.20	2.70
General School Administration	21	3.53	2.27
Supervision	15	2.52	1.62
Secondary Administration	13	2.19	1.40
Supervision (special music)	10	1.68	1.09
General Pupil Personnel Service	9	1.51	.97
Junior College	9	1.51	.97
Provisional	9	1.51	.97
Special Secondary (instrumental)	7	1.17	.76
General Secondary Provisional	6	1.01	.65
Partial Standard Secondary Music	5	.84	.54
Driver Education	3	.50	.32
Elementary Administration	3	.50	.32
General Secondary in English	3	.50	.32
Special Subject Supervision	3	.50	.32
Temporary Secondary	2	.33	.22
Adult Education	1	.17	.11
California Emergency	1	.17	.11
Child Welfare	1	.17	.11
Counselling	1	.17	.11
Elementary Supervision	1	.17	.11
General Secondary in Music and Art	1	.17	.11
Provisional Pupil Personnel Service	1	.17	.11
Safety Education	1	.17	.11
Special Limited Secondary in Music	1	.17	.11
Special Secondary (voice)	1	.17	.11
Omit	(156)		.11
Total responses	924		100.00

II. PRESENT TEACHING ACTIVITIES, 1965-66

Item II of the questionnaire sought data concerning the extent of employment; the kind of schools where the respondents taught; and the specific teaching activities in which this sample of 750 music teachers were engaged.

A list of 11 music teaching activities was given in the questionnaire and the respondent was requested to check all those areas he was presently teaching. Space was allowed for the listing of "Subjects other than music which you now teach." In order to achieve data concerning the possible reduction of music activities, the question, "Are you now teaching fewer music classes than you did during the past 2 years?" was included

Music Teaching Activities. — In Table 35, will be found the data concerning the 11 music teaching areas which were listed in the questionnaire for checking. Twenty teachers omitted this part of the questionnaire entirely which gave an *N* of 730 (750 – 20). As a total of 2058 music activities were indicated by the respondents, this gave an average of 2.82 different activities per teacher.

It will be noted that these 730 responding teachers engaged in a total of 2011 music activities in the 11 stated areas. The 5 highest in rank order were choir or chorus with 451, or 61.78 percent; band, with 425, or 59.59 percent; small ensembles, with 321, or 43.97 percent; orchestra, with 226, or 30.96 percent; and general music, with 160, or 21.92 percent.

Thirteen additional teaching activities were listed by the sample and this accounted for 47 responses. The 2 highest in rank order were piano class, with 12, or 1.64 percent; and coordinator and/or supervisor, with 11, or 1.51 percent.

Extent of Employment: School Term 1965-66. — As may be seen in Table 36, some respondents gave incomplete or partial information concerning employment. In order to utilize all data supplied, an *N* of 750 was used. Six hundred and sixty-six or 88.14 percent of this total Sample II-B were employed to teach music on a full-time basis at the high school level and only 7, or .93 percent taught part-time only in high school. However, 43, or 5.73 percent indicated other combinations of grade level assignment. Only 6, or .8 omitted a reply to this question. There was evidence that several of these teachers were working under the extended-day plan. It was assumed that unavoidable errors in the official source of the sample list or assignment changes made after the directory was printed accounted for the inclusion of 3 full-time elementary teachers in the group.

Reduction in Music Classes Taught. — The questionnaire allowed for only a *yes* or *no* response to the question, "Are you now teaching fewer music classes than you did during the past 2 years?". These total data may be found in Table 37.

It should be recognized that in some instances a qualified reply might have been more revealing and this may have been partially responsible for some of the 77, or 10.26 percent of the sample who omitted an answer to this question.

By reducing the *N* to 673 (750 – 77), the 135 affirmative replies were found to be 20.05 percent of the actual responses. The 538 negative tallies with this *N* would be 79.95 percent. These numbers and percents should be compared with those given in Table 36 which were computed on an *N* of 750. These data would further substantiate the claim made in connection with this area for junior college music teachers in Chapter V, namely, that in approximately one-fifth of the California high schools, music classes have been reduced in the past two years.

TABLE 35

HIGH SCHOOL: MUSIC TEACHING ACTIVITIES

Activity	Number	Percent of Respondents $N = 730$ (750 – 20)	Rank
Band	425	59.59	2
Choir or chorus	451	61.78	1
Composition	15	2.05	11
Conducting	40	5.48	9
General music	160	21.92	5
Music history	97	13.29	8
Orchestra	226	30.96	4
Private lessons	138	18.90	6
Small ensembles	321	43.97	3
Teaching techniques	16	2.19	10
Theory	122	16.71	7
Total	2011	—	
Other			
Appreciation	8	1.10	
Coordinator and/or supervisor	11	1.51	
Elementary grade music	2	.27	
Elementary instrumental	1	.14	
Instrumental class	2	.27	
Junior high school instrumental	1	.14	
Orchestration	1	.14	
Organ class	1	.14	
Piano class	12	1.64	
Special music project	1	.14	
Stage band	3	.41	
Verse choir	1	.14	
Voice class	3	.41	
Total	47	—	
Omit	(20)	2.74	
Total Responses	2058	—	
Average ($N = 730$)	2.82	—	

TABLE 36

HIGH SCHOOL: EXTENT OF MUSIC TEACHING

Extent of Employment	Number $N = 750$	Percent
Full time (only)	661	88.14
Full time (no school or grade indicated)	32	4.27
Part time (only)	7	.93
Part time (no school indicated)	1	.13
Omitted time and grade level	6	.80
Other grade levels taught (See Below)	43	5.73
Total	750	100.00

OTHER LEVELS INDICATED AS TAUGHT BY HIGH SCHOOL MUSIC TEACHERS

Extent of Employment	Number	Percent
Full time high school and part junior college	13	1.73
Full time high school and grade school	8	1.07
Full time high school and junior high	7	.93
Full time coordinator and/or supervisor	5	.67
Full time elementary	3	.40
Full time high school, junior high, and elementary	2	.27
Part time high school and part time elementary	2	.27
Full time elementary and part high school	1	.13
Full time high school and adult education	1	.13
Full time high school and supervision	1	.13
Total	43	5.73

TABLE 37

HIGH SCHOOL: REDUCTION OF MUSIC CLASSES SINCE 1964

Response to Question "Are you now teaching fewer music classes than you did during past two years?"	Number	Percent $N = 750$	Percent $N = 673$
Yes	135	18.00	20.05
No	538	71.73	79.95
Omit	77	10.27	—
Total	750	100.00	100.00

Other Subjects Taught Besides Music. — The respondents were asked to "List subjects other than music which you *now* teach." Two-hundred thirty-seven high school music teachers omitted a response and 220 indicated that they taught only music. As shown in Table 38, a total of 51 different subjects or activities, exclusive of music, were indicated and these produced a total of 353 tallies.

The rank order of the 5 highest areas was English, with 74, or 20.95 percent; mathematics, with 44, or 12.73 percent; study hall, with 43, or 12.17 percent; world history, with 20, or 5.66 percent; and driver training, with 19, or 5.38 percent.

While it might be claimed that this list was a reflection of the breadth of capabilities of the high school music teachers of this sample, it might also be interpreted as a misuse of skilled teaching ability. Further, it could mean that the subjects indicated were not being taught by teachers expertly prepared in these specific subject areas.

An interesting statistic was achieved when the percent of total replies to this question was calculated on an N of 513 (750 – 237 omit). This brought to light the fact that 68.83 percent of the total teaching time of this total sample was actually spent teaching in areas other than music.

III. AREAS OF INADEQUACY IN UNDERGRADUATE WORK

Sixteen areas were included in the questionnaire which the high school music teacher might check to indicate an inadequacy for their present music position which they felt was due to their undergraduate preparation. The distribution of the replies may be found in Table 39.

It was interesting to discover that 61, or 9.66 percent of the 631 respondents (750 – 119 omits), wrote the word "none" in the blank space provided. If it were assumed that those who omitted all responses to this section left it blank because they felt no undergraduate education inadequacy, a combination of these 119 "omits" with the 61 "none" replies yielded a total of 180, which becomes 24 percent based on an N of 750. Conversely, this would mean that 76 percent of the total sample indicated some area of undergraduate preparation inadequacy.

The rank order of the highest areas of inadequacy were vocal techniques, with 215, or 34.07 percent of total responses; music literature, with 184, or 29.16 percent; arranging, with 183, or 29.00 percent; and instrumental techniques, with 120, or 19.01 percent.

The total of 1510 tallies for all areas of undergraduate preparation inadequacy would indicate that each of the 750 high school music teachers felt inadequate in an average of 2.01 areas. Further, when an N of 1510 was used with a base of 631 (750 – 119 omits), the average areas per respondent becomes 2.4.

TABLE 38

HIGH SCHOOL: SUBJECTS TAUGHT OTHER THAN MUSIC

Subject Area	Number	Percent of Respondents $N = 513$ (750 – 237)	Percent of Responses $N = 353$ (810 – 457)
English	74	14.42	20.95
Mathematics	44	8.57	12.73
Study Hall	43	8.38	12.17
World history	20	3.89	5.66
Driver training	19	3.70	5.38
Counselling	15	2.92	4.24
U.S. history	13	2.53	3.68
World geography	12	2.32	3.39
Typing	10	1.93	2.83
Physical education	8	1.56	2.26
Social studies	8	1.56	2.26
Drama	7	1.36	1.98
Director of student activities	5	.97	1.41
General business	5	.97	1.41
German	5	.97	1.41
Humanities	4	.77	1.13
Photography	4	.77	1.13
Public speaking	4	.77	1.13
Social science	4	.77	1.13
Biology	3	.58	.84
Bookkeeping	3	.58	.84
Physics	3	.58	.84
Art	2	.39	.56
Business law	2	.39	.56
Language arts	2	.39	.56
Library	2	.39	.56
Lunch supervision	2	.39	.56
Shorthand	2	.39	.56
Spanish	2	.39	.56
Tennis (coach)	2	.39	.56
Aero science	1	.19	.28
Ancient history	1	.19	.28
Applied science	1	.19	.28
Basketball (coach)	1	.19	.28
Ceramics	1	.19	.28
Civics	1	.19	.28
Consultant of Federal Project	1	.19	.28
Drafting	1	.19	.28
Economics	1	.19	.28
Electricity	1	.19	.28
French	1	.19	.28
Geology	1	.19	.28
Health	1	.19	.28
Industrial arts	1	.19	.28
Journalism	1	.19	.28
Mechanical drawing	1	.19	.28
Physical science	1	.19	.28
Psychology	1	.19	.28
Safety education	1	.19	.28
Swimming (coach)	1	.19	.28
Track	1	.19	.28
Total	(353)		100.00
None	220		—
Omit	237		—
Total	(457)		
Total	810		

None (220) + omit (237) = 457

TABLE 39

HIGH SCHOOL: AREAS WHERE UNDERGRADUATE WORK WAS INADEQUATE FOR PRESENT POSITION

Reported Areas of Undergraduate Work Inadequacy	Number	Percent $N = 631$ (750 – 119)
Arranging	183	29.00
Composition	92	14.58
Conducting	90	14.26
English	27	4.27
Foreign languages	67	10.61
General educational practices	85	13.47
Instrumental techniques	120	19.01
Music history	87	13.78
Music literature	184	29.16
Personal performance	69	10.93
Philosophy	60	9.50
Psychology	30	4.75
Sociology	16	2.53
Statistics	32	5.07
Theory	63	9.98
Vocal techniques	215	34.07
Total	1420	—
Other:		
Administration	6	.95
Audio-visual equipment	2	.31
Band maneuvers	11	1.74
Contemporary music	1	.15
Counseling and guidance	3	.47
Creativity	1	.15
Humanities	3	.47
Instrument repair	7	1.10
Learning theory	1	.15
Musicology	3	.47

TABLE 39 – Continued

Reported Areas of Undergraduate Work Inadequacy	Number	Percent $N = 631$ (750 – 119)
Opera	1	.15
Organization	1	.15
Pedagogy	1	.15
Performance standards	1	.15
Personal relations	5	.79
Piano	18	2.85
Practice teaching	2	.31
Public relations	2	.31
Rehearsal technique	4	.63
Sight-singing and ear-training	1	.15
Stage band	5	.79
Strings	9	1.37
Use of library	1	.15
Woodwinds	1	.15
None	61	9.66
Total	151	—
Omit	(119)	—
Total responses	1571	—

IV. AREAS OF FUTURE NEEDS

In Item IV of the questionnaire, the respondents were requested to, "Check all areas in which you feel further knowledge and ability would aid you materially in enhancing the quality of your teaching and prepare you for the type of position you ultimately desire." Twelve areas were listed for checking and space was provided for the addition of other areas. The complete responses to this question may be found in Table 40.

It will be noted that the 6 highest in rank order all exceeded 200 in number, as follows:

Arranging, 250, or 11.16 percent
General music literature, 240, or 11.16 percent
Conducting techniques and experiences, 217, or 10.09 percent
Contemporary music, 215, or 9.99 percent
Private music lessons, 214, or 9.95 percent
General musicology, 205, or 9.53 percent

Twenty-five areas other than those listed on the questionnaire were voluntarily indicated. A total of 127 responses were made to these 25 areas. Vocal techniques accounted for 19, or 14.96 percent of the 127 other responses; while drama production and general teaching techniques each had 13 tallies, or 10.23 percent apiece.

Only 11, or .51 percent of the total sample indicated that they were not aware of any area which would enhance the quality of their teaching. Ninety-eight, or 13.06 percent of this 750 sample omitted a reply. The total number of re-

TABLE 40

HIGH SCHOOL: AREAS OF FUTURE NEED

Reported Areas of Future Needs	Number	Percent $N = 652$ (750 – 98)	Rank
Anthropology	32	4.90	12
Arranging	250	38.34	1
Composition	155	23.77	8
Conducting techniques and experiences	217	33.28	3
Contemporary music	215	32.97	4
Ensemble participation	174	26.68	7
Ethno-musicology	98	15.03	9
General music literature	240	36.80	2
General musicology	205	31.44	6
Private music lessons	214	32.82	5
Psychology	73	11.19	10
Sociology	42	6.44	11
Total	1915	—	
Other:			
Administration	5	.76	
Art	2	.30	
Audio-visual techniques	4	.61	
Band maneuvers	3	.46	
Choral literature and materials	8	1.22	
Contemporary harmony	4	.61	
Counterpoint	3	.46	
Drama production	13	1.99	
English	1	.15	
Foreign languages	4	.61	
General instrumental technique	7	1.07	
Humanities	3	.46	
Instrument repair	2	.30	
Jazz	2	.30	
Methods of classroom supervision	3	.46	
Music appreciation	2	.30	
Music clinics and workshops	6	.92	
Music history	3	.46	
Musicianship	3	.46	
Philosophy	1	.15	
Piano	8	1.22	
Statistics	1	.15	
String techniques	7	1.07	
Teaching techniques	13	1.99	
Vocal techniques	19	2.91	
None	11	1.68	
Total	138	—	
Omit	(98)	—	
Total Responses	2053	—	

spondents who indicated areas of need was 641. This base number was achieved by subtracting these two types of tallies, "none" and "omit" from the 750 which was the base *N* of Sample II-B. The average number of areas of future needs per respondent was 3.15 (2042 ÷ 641). When the grand total of 2151 areas was used with the total sample, the number of areas per respondent was 2.86 (2151 ÷ 750).

VOLUNTARY COMMENTS

At the bottom of the questionnaire submitted to the high school sample of music teachers was the following statement, "Your personal comments will be helpful. Please use reverse of this page." It was gratifying to find that voluntary comments were made by 267 teachers, or 35.6 percent of this 750 sample. Eighty-one, or 30.33 percent of the 267 comments, were signed even though no space was provided for a signature and a signature was not requested.

The large number of comments and certain repetitions precluded the quoting of them all. However, the majority of the comments consisted of suggestions for improvement, criticisms of present practices, and personal reactions. All comments were analyzed on the basis of frequency of reference. Because elements of interpretation were necessary, no statistical tratment was used. However, the information should be considered as an important facet of the collected data and was helpful in formulating some of the basic recommendations which may be found in the concluding chapter of this report. It was possible to extract the following summary statements.

Ten respondents indicated that they were changing from music teaching and 8 others were very dissatisfied with their positions.

Twenty-six teachers felt their undergraduate work was very adequate but 7 felt that they were inadequately prepared for teaching in one or more music areas. Only one teacher indicated that his graduate work had been helpful.

That a graduate degree was not worth the time and expense was implied by 9 individuals.

Comments related to causes for the California problems in music were, in rank order, as follows:

23 — Hostility or indifference on part of high school counselors
22 — Inadequacy of college faculty
20 — Six period day
17 — Lack of administrative support
14 — Poor music teaching in elementary grades
13 — Mandated curriculum
12 — Credential requirements too inflexible
8 — Failure of bond issues
6 — Music educators are personally responsible
5 — Teaching schedules too heavy

Only three areas of college preparation were indicated as being unnecessary.

19 — Objected quite strenuously to the required general education courses

5 — Felt that too much performance detracted from other studies

2 — Disapproved of the emphasis on music as "entertainment" or "fun"

In two high schools, the music program was expanding but 20 stated that unless the number of class periods was increased from 6 to 7 or 8, their music programs would suffer even more. Several suggested a lengthened school day.

Four stated that the distance from a graduate school made it impossible for them to attend and 10 preferred special workshops and institutes to graduate courses.

The volunteered comments which could be considered as areas where more emphasis was desired have been summarized as follows:

18 — Public relations techniques
9 — Internship and/or practice teaching
9 — Standard music literature
8 — Conducting
7 — Keyboard techniques
6 — String techniques
5 — Classroom management
5 — Humanities
4 — Personal performance
3 — General educational practices applied to music teaching
2 — Band marching techniques
2 — Ethno-musicology
2 — Contemporary practices
2 — General instrumental techniques
1 — Arranging
1 — Dramatics
1 — Languages
1 — Sight reading

Five respondents complained about the effect of poor college counseling on the adequacy of their college work. A like number questioned the value of this project even though they were willing to cooperate by supplying data requested.

SUMMARY AND CONCLUSIONS

The analyzation of the questionnaire data, supplied by the 750 high school music teachers of Sample II-B, made it possible to extract descriptive information concerning the average or typical respondent.

Typical Respondent. — This typical person had earned a bachelor degree at a California college or university. If he had done his undergraduate work at a school in another state, it would probably have been in Kansas or Illinois. A master degree had not been earned by this high school music teacher nor was one in progress. He felt that a graduate degree was not necessary for the position to which he aspired and that he had insufficient time to devote to obtaining one. If he were pursuing an advanced degree, it would have been a Master of Arts degree at one of the California State Colleges.

The typical high school music teacher respondent held two California credentials, a *General Secondary*, and a *Special Secondary in Music.* At the time this study was made, he was teaching on a full-time basis and was responsible for 2, or possibly 3, different kinds of music classes or activities. The groups he was responsible for were choir or chorus, band, and perhaps small ensembles. If a subject other than music were taught by this person, in all probability it would have been English. The over-all music program at his high school had not been reduced since 1964.

While this typical respondent reported that there were no areas of inadequacies in his undergraduate music preparation, in all probability he needed more contact with music literature and additional knowledge of vocal techniques. His areas of future needs were indicated as arranging, general music literature, and conducting techniques and experiences.

CHAPTER VII

Comparisons Based on Junior College and High School Music Teacher Questionnaire Data

The questionnaire data reported in the two preceding chapters supplied by Sample II-A, junior college music teachers, and Sample II-B, high school music teachers, were investigated as total samples for evidences of differences or similarities. In order to probe more deeply, extracted samples were used.

Extracted Samples. — Item I of the questionnaire requested the respondent to name the schools where he had earned degrees. The only criterion for extraction of questionnaires from the total Samples II-A and II-B was that (1) a California college or university had been indicated for both a bachelor and master degree, or (2) that schools in states other than California had been indicated for both a bachelor and master degree. This method of extraction yielded the following samples:[1]

Junior college: {California schools, $N = 66$
{Residue, $N = 126$
{Other States, $N = 52$
{Residue $N = 150$

High school: {California schools, $N = 137$
{Residue, $N = 494$
{Other schools, $N = 131$
{Residue, $N = 519$

The responses from these extracted samples permitted the isolation of specific data for statistical treatment. The remainder of this chapter will be devoted to the presentation of data in the following combinations:

I. Total Sample II-A: Junior college music teachers ($N = 202$), and Total Sample II-B, High school music teachers ($N = 750$):
   a. Reasons for not pursuing a graduate degree
   b. Music teaching activities
   c. Reduction in music classes taught
   d. Areas of inadequacy of undergraduate work
   e. Areas of future needs.

II. Junior College: Extracted sample on basis of bachelor and master degrees from California schools ($N = 66$), and residue of junior college parent sample ($N = 126$):
   a. Areas of inadequacy of undergraduate work
   b. Areas of future needs

III. High School: Extracted sample on basis of bachelor and master degrees from California schools ($N = 137$), and residue of high school parent sample ($N = 494$)
   a. Areas of inadequacy of undergraduate work
   b. Areas of future needs

IV. Junior College: Extracted sample on basis of bachelor and master degrees from schools in states other than California ($N = 52$), and residue of junior college parent sample ($N = 150$)
   a. Areas of inadequacy of undergraduate work
   b. Areas of future needs

V. High School: Extracted sample on basis of bachelor and master degrees from schools in states other than California ($N = 131$), and residue of high school parent sample ($N = 519$)
   a. Areas of inadequacy of undergraduate work
   b. Areas of future needs

VI. Extracted Samples: On basis of bachelor and master degrees from (1) California Schools ($N = 66 + 137 = 203$), and schools in states other than California ($N = 52 + 131 = 183$)
   a. Preliminary data
   b. Areas of inadequacy of undergraduate work
   c. Areas of future needs

The term *residue* has been used to indicate the remainder of the total sample after a specific sample was extracted. For example, when dealing with the extracted sample where both a bachelor and master degree had been earned at schools in states other than California, the California extracted sample became a part of the residue sample.

Statistical Presentation. — In addition to the data presented in previous chapters simply as number of tallies and percents, z values will be used in this chapter for purposes of comparison of sample values. The reader should bear in mind that the value of z is the difference between the percents of the two involved groups divided by the standard error of that percent. It should be remembered that a z equal to or larger than 1.96 is significant at the .05 level; 2.58 is significant at the .01 level; and that 3.29 is significant at the

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[1] Note: The variations of these totals from the original totals of the base samples were due to omissions on the questionnaire which made classification impossible.

.001 level. Tables, bar graphs, and profiles have been used to enhance the ease of interpretation and a summary of all z values has been presented in Table 52 at the close of this chapter.

I. TOTAL SAMPLE II-A AND TOTAL SAMPLE II-B

Reasons for not Pursuing a Graduate Degree. — In Figure 1 will be found profiles of the twelve reasons given by these two total samples for not pursuing a graduate degree. These profiles demonstrate the details of the over-all similarity of the responses. The only significant differences were in the following areas where the junior college sample exceeded the high school sample; *Age*, with a z of 2.1; and *Other*, with a z of 3.0.

Further, because of the large percent of both groups indicating these reasons, it would seem justifiable to suggest that (1) either a music teacher should teach in a situation where a graduate degree is unnecessary, or (2) he should make provision for adequate time and money to achieve a graduate degree and should perhaps delay or avoid burdensome personal responsibilities until the degree is completed.

It could be possible that these respondents tended to report reasons which they felt would be most acceptable, therefore, the fact that a small percent indicated "Don't want to do research," "Discouraged by adviser," and "Not interested" should be considered meaningful.

It was interesting to discover that 109, or 54.0 percent of the total junior college sample, and 470, or 62.2 percent of the total high school sample, stated definitely that they were not pursuing any type of graduate degree at the time this study was made.

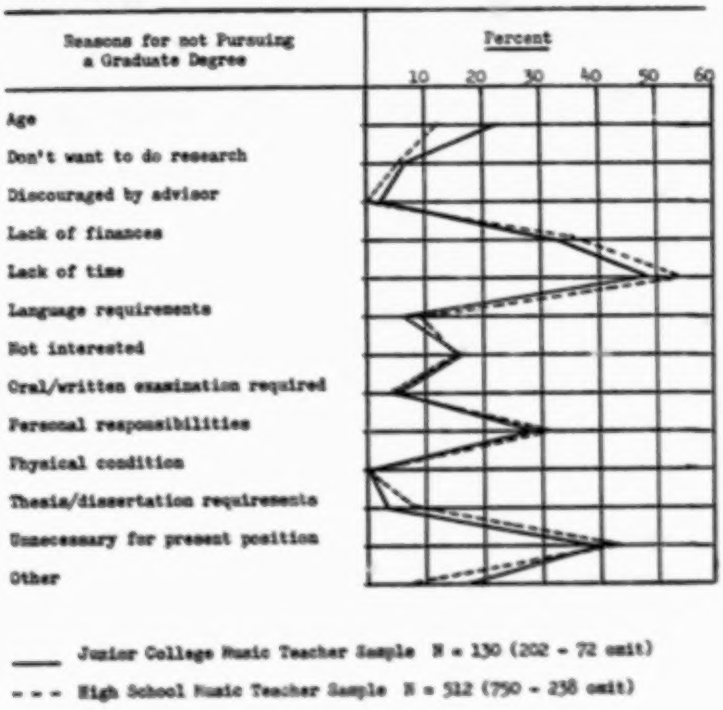

Figure 1. Reasons Reported for Not Now Pursuing a Graduate Degree: Total Samples II-A and II-B

Music Teaching Activities. — In Figure 2 will be found a profile chart showing the percent of respondents from each of these two basic groups who reported a particular type of music teaching activity. As might be anticipated, the activities of these two samples were found to be quite dissimilar. The high school sample reported a significantly larger percent having responsibility for band, choir/chorus, and orchestra. The z values were found to be as follows:

Band $z = 7.6$
Choir/chorus $z = 5.4$
Orchestra $z = 4.0$

Significantly, more junior college teachers reported teaching in the following types of music activities:

Music theory $z = 10.8$
Music history $z = 5.4$
Teaching techniques $z = 6.5$
General music $z = 3.2$
Other $z = 3.8$

The smallest of the above z values is significant at the .002 level.

The prominence of choir and band activities for both total samples would seem to justify the assumption that it would be well for those intending to teach music at either or both levels to be prepared for both vocal and instrumental music teaching.

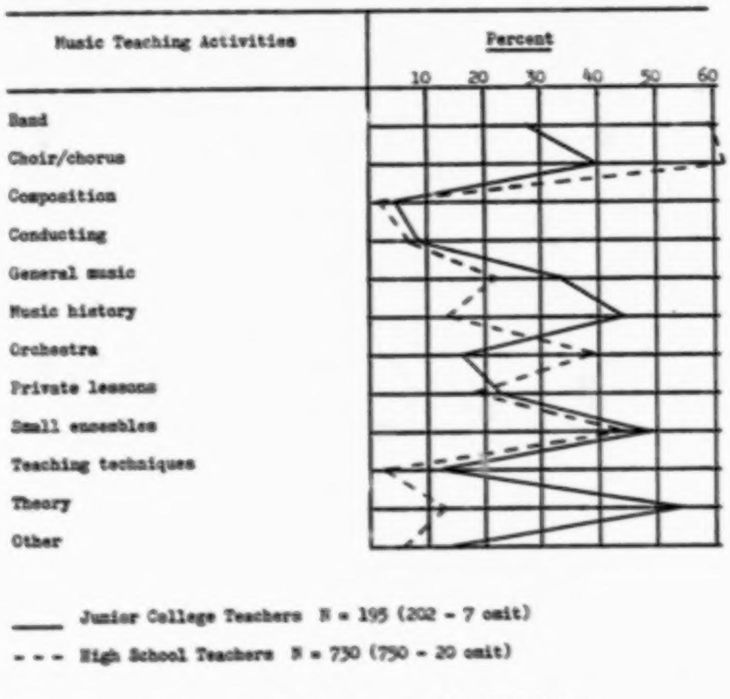

Figure 2. Reported Music Teaching Activities: Total Samples II-A and II-B

Reduction in Music Classes. — The percents of the responses made by the total samples of junior college and high school music teachers to the question, "Are you now teaching fewer music classes than you did in the past two years?" have been presented in Table 41. A summation of these responses has been given in the right-hand column. When the number of respondents who omitted a reply was subtracted from the total N of each sample, a somewhat different proportion emerged. This may be seen in the lower half of Table 41.

TABLE 41

REDUCTION IN MUSIC CLASSES TAUGHT

Question: "Are you now teaching fewer music classes than you did during the past 2 years?"

Response	Junior College $N = 202$		High School $N = 750$		Both $N = 952$	
	Number	Percent	Number	Percent	Number	Percent
Yes	25	12.3	135	18.0	160	16.8
No	151	74.9	539	71.9	690	72.5
Omitted	26	12.9	76	10.1	102	10.7
Total	202	100.0	750	100.0	952	100.0

$X^2 = 4.3$ with two degrees of freedom
X^2 should be 4.6 to be significant at the .10 level

Response	Junior College $N = 176$		High School $N = 674$		Both $N = 850$	
	Number	Percent	Number	Percent	Number	Percent
Yes	25	14.2	135	21.5	160	18.8
No	151	85.8	539	78.5	690	81.2
Total	176	100.0	674	100.0	850	100.0

$X^2 = 3.1$ with one degree of freedom
X^2 should be 3.8 to be significant at the .05 level

None of the differences observable in Table 41 were found to be significant. Using the three categories of responses indicated, "yes," "no," and "omit," a X^2 of 4.3 was found. This X^2 has two degrees of freedom and may not be considered significant even at the .10 level. When only two categories of responses were considered, a X^2 of 3.1 was found with one degree of freedom. As a X^2 should be 3.8 to be significant at the .05 level, this further verified the lack of significance.

It was gratifying to note that 81.2 percent, or slightly more than four-fifths of those who responded, indicated that there had been no reduction in their music teaching in the past two years. The converse of this statement may be assumed to represent a true picture of the California music situation, namely, that in almost one-fifth of the high schools and junior colleges in California, music activities have actually been reduced since 1964.

Adequacy of Undergraduate Work. — In Figure 3 has been shown the percent reporting each of the 16 areas as "inadequate for present teaching position" by the two basic samples of 181 (202 – 21 omit) junior college music teachers and 631 (750 – 119 omit) high school music teachers. Six areas immediately attracted attention due to the size of the difference in percents. As all 6 differences were found to be significant, it may be assumed that this had some real cause and was not due to accidents of sampling. The data do not show whether the differences were related to the training received, the nature of the music activities performed, or the perceptions and ambitions of the respondents.

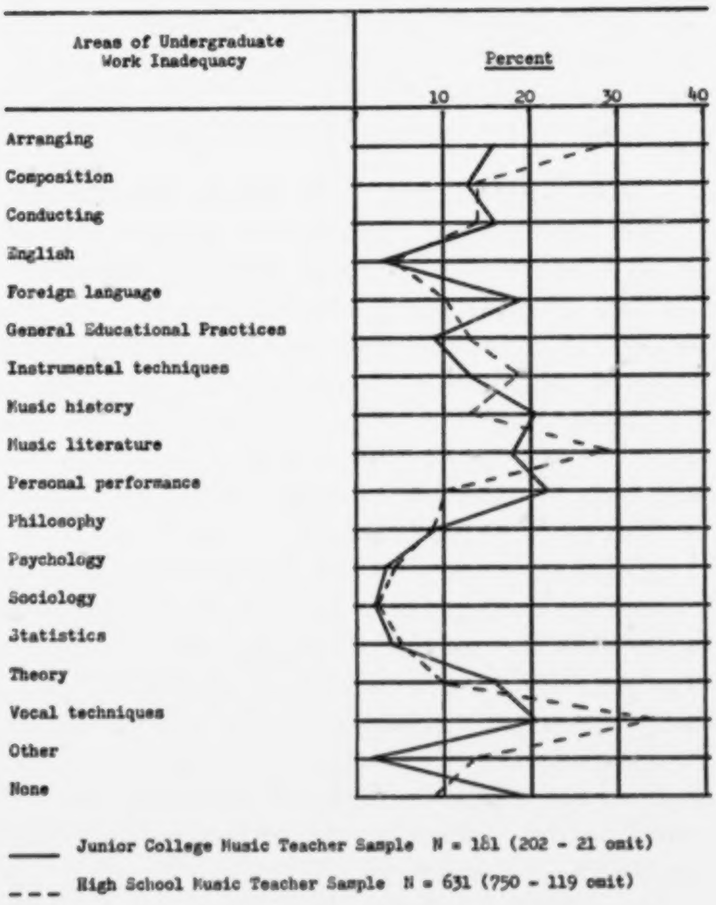

Figure 3. Percents of Reported Areas of Undergraduate Work Inadequacy: Total Samples II-A and II-B

There were four areas of inadequacies in which the high school music teachers reported a larger percent and the value of the differences divided by its standard error were found to be:

Arranging	$z = 3.3$
Music literature	$z = 2.8$
Vocal techniques	$z = 3.5$
Other	$z = 3.4$

The areas in which the percents were found to be significantly higher for the junior college music teacher sample were:

Foreign language	$z = 3.0$
Personal performance	$z = 4.0$

These data would substantiate the belief that these music teachers felt less inadequate in the non-music areas of English, philosophy, psychology, sociology, and statistics than in the various areas of music. This may have been because (1) these areas had been adequately covered, or (2) situations had not arisen in present teaching positions which caused these teachers to be aware of an inadequacy.

Further, it should be noted that (1) while the high school music teacher sample reported significantly greater inadequacy in four specific areas, these same areas were indicated by the junior college music teacher sample, but to a lesser degree: and (2) while the junior college music teachers reported significantly greater inadequacy in two areas of need, these same areas were indicated by the high school music teacher sample, but to a lesser degree.

Areas of Future Needs. — The percents of each basic sample expressing future needs in a given area have been shown in Figure 4. In only two areas of need did the percent of junior college music teachers exceed that of the high school teachers (1) knowledge concerning contemporary music, where the difference was found to be significant at the .05 level, and (2) ethno-musicology, where the difference was identifiable but not found to be significant.

However, in four areas of need significant differences were found in the other direction, that is, where the high school percent exceeded the junior college percent. They were:

Arranging	$z = 5.1$
Music literature	$z = 4.0$
Conducting	$z = 3.5$
Ensemble	$z = 2.7$

A larger number of high school music teachers volunteered information concerning other areas of need than those listed on the questionnaire but the difference was not statistically significant. However, a highly significant z value of 6.7 was found in the responses to "none" with the junior college sample exceeding the high school sample.

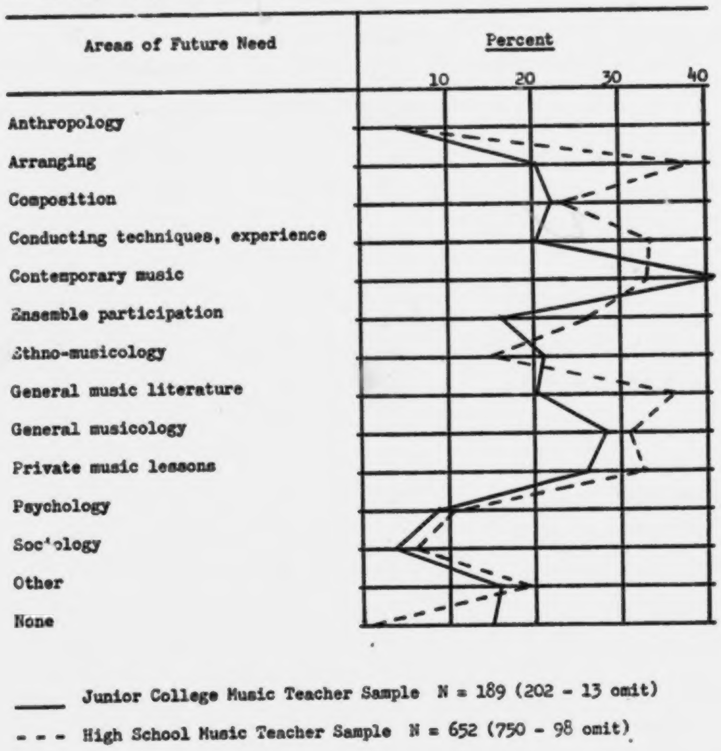

Figure 4. Percents of Reported Areas of Future Needs: Total Samples II-A and II-B

An inspection of the profiles shown in Figure 4 will clearly reveal that many teachers from both samples felt considerable need in practically all music areas. This could be interpreted as a realization of needs which deveolped from teaching experience, or perhaps, a willingness to admit the need for further education in music.

II. JUNIOR COLLEGE: EXTRACTED SAMPLE ON BASIS OF BACHELOR AND MASTER DEGREES FROM CALIFORNIA SCHOOLS AND RESIDUE OF PARENT SAMPLE

The 16 areas of undergraduate inadequacy and the 12 areas of future needs were investigated. In Tables 42 and 43 will be found the number and percent of the responses given by the California extracted sample of junior college music teacher respondents and the residue of Sample

TABLE 42

JUNIOR COLLEGE: AREAS OF INADEQUACY OF RESIDUE SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM CALIFORNIA SCHOOLS

Areas of Inadequacy	Extracted Sample $N = 55$		Residue Sample $N = 126$ (181 – 55)	
	Number	Percent	Number	Percent
Vocal technique	15	27	22	17
Instrumental technique	8	25	16	13
Personal performance	13	24	28	22
Conducting	9	16	21	17
Arranging	8	15	22	17
Composition	4	7	21	17
Music history	7	13	30	24
Theory	8	15	22	17
Philosophy	3	5	14	11
General education practices	4	7	13	10
Music literature	13	24	21	15
Psychology	0	0	7	6
Sociology	0	0	5	4
English	1	2	6	5
Foreign language	10	18	26	20
Statistics	2	3	6	5
Other	7	13	14	11
None	9	16	27	22

Extracted Sample from California Schools $N = 55$ (66 – 11 omit)
Residue Junior College Sample $N = 126$ [202 – (21 omit + 55)]

II-A. These data have been presented graphically in Figures 5 and 6.

Areas of Inadequacy.—In Figure 5 and Table 42, it will be noted that no inadequacy was felt by the California extracted junior college sample in psychology or sociology. This could be interpreted as one or more of the following: (1) that California schools very adequately cover these areas at the undergraduate level, (2) that the schools in which these music teachers work have well adjusted students and faculty, (3) that situations have not arisen which would bring to light this type of inadequacy, or (4) that these respondents had a greater sensitivity to flaws in musical areas than to personal problems of students.

In the areas of vocal techniques, instrumental techniques, personal performance, and music literature, the percents of the California sample exceeded the reported inadequacies of the residue junior college sample but the *z* values were not found to be significant.

While the pattern in Figure 5 revealed that the residue of Sample II-A actually exceeded the California extracted sample in 11 of the stated inadequacies, no significant differences were found. Attention should be given to the pattern in composition and music history where the excess of the residue sample became quite evident even though the use of the Yates correction did not produce a significant value.

Regardless of which sample showed an excess, the fact that such large percents were indicated should be cause for concern. It would seem that 10 percent inadequacy in any area would be too high and those planning graduate music degree programs should take these findings into account.

Areas of Future Needs.—In Figure 6 and Table 43, it will be noted that only in the area of anthropology and only by the extracted California sample was no future need reported. A significant difference between the future needs of these two samples was found for composing, where the *z* was 2.4; and for ethno-musicology, where the *z* was 2.7, with the residue of the junior college music teachers exceeding the California sample. The same direction was noted in the percent of respondents which indicated "none" to the question concerning future needs. Here the *z* value was found to be 2.5.

In the areas of private music lessons, contemporary music, and general musicology, both samples exceeded 25 percent of reported future needs. It would seem imperative that these needs be met at the graduate level.

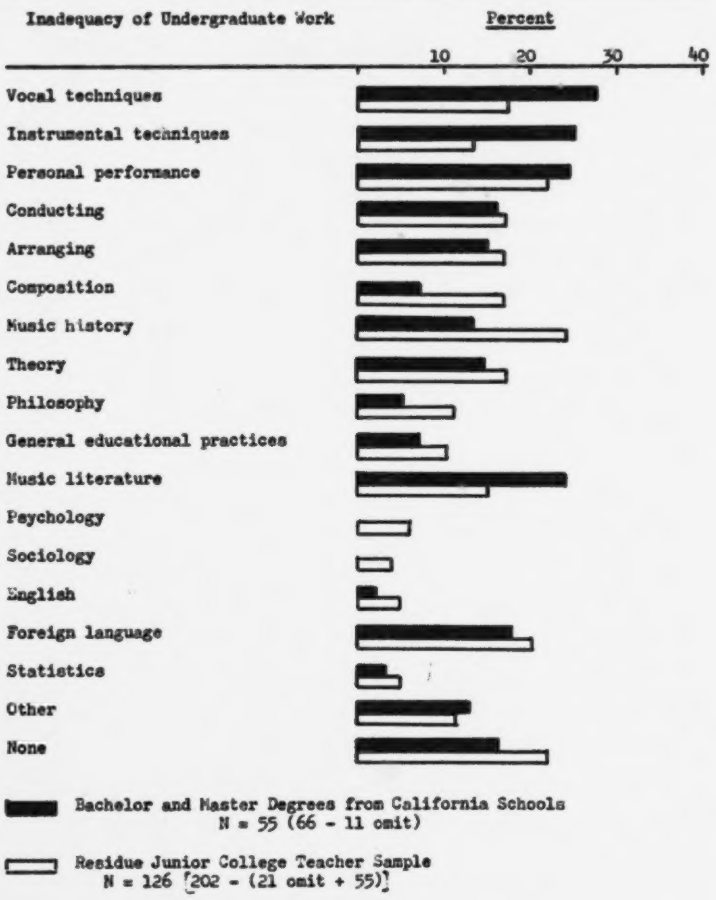

Figure 5. Percents of Reported Areas of Undergraduate Inadequacy: Residue Junior College Music Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree at California Schools

TABLE 43

JUNIOR COLLEGE: AREAS OF FUTURE NEEDS OF RESIDUE SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM CALIFORNIA SCHOOLS

Areas of Future Needs	Extracted Sample $N = 55$		Residue Sample $N = 134$ (189 – 55)	
	Number	Percent	Number	Percent
Private music lessons	16	29	34	25
Ensemble participation	9	16	23	17
Conducting techniques	10	18	28	20
Composing	6	11	36	27
Arranging	9	16	27	20
General music literature	10	18	29	15
Contemporary music	20	36	58	43
Psychology	3	5	13	10
Sociology	1	2	6	4
Anthropology	0	0	9	6
General musicology	18	33	35	26
Ethno-musicology	5	9	36	27
Other	13	22	47	35
None	3	5	27	20

Extracted Sample from California Schools $N = 55$ (66 – 11 omit)

Residue Junior College Sample $N = 134$ [202 – (13 omit + 55)]

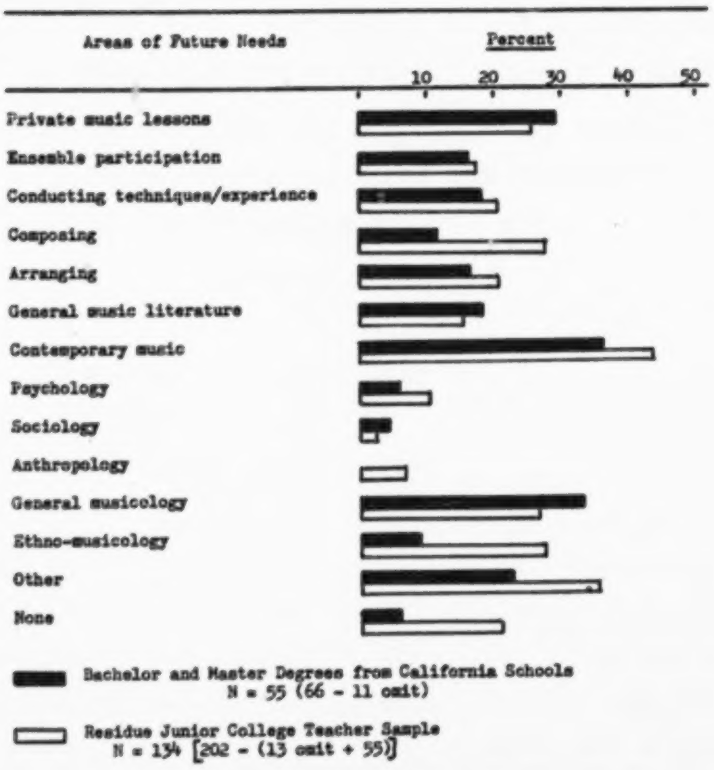

Figure 6. Percents of Reported Areas of Future Needs: Residue Junior College Music Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree at California Schools

III. HIGH SCHOOL: EXTRACTED SAMPLE ON BASIS OF BACHELOR AND MASTER DEGREE FROM CALIFORNIA SCHOOLS, AND RESIDUE OF HIGH SCHOOL PARENT SAMPLE

The 16 areas of undergraduate inadequacy and the 12 areas of future needs were investigated. In Tables 44 and 45 will be found the number and percent of the responses given by the California extracted sample of high school music teacher respondents and the residue of Sample II-B. These data have been presented graphically in Figures 7 and 8.

Areas of Inadequacy. — The data in Table 44 and the pattern in Figure 7 revealed that in the non-music areas, these two samples reported practically no difference in percent of inadequacies. In the area of personal performance, a significant *z* value of 2.17 was found with the California extracted sample exceeding the residue high school sample. More California respondents volunteered names of other areas of inadequacy than the residue sample. Here a *z* value of 2.3 was found.

TABLE 44

HIGH SCHOOL: AREAS OF INADEQUACY OF RESIDUE SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM CALIFORNIA SCHOOLS

Areas of Inadequacy	**Extracted Sample** $N = 137$		**Residue Sample** $N = 494$ **(631 – 137)**	
	Number	**Percent**	**Number**	**Percent**
Vocal techniques	43	31	172	35
Instrumental techniques	32	23	88	17
Personal performance	22	16	47	9
Conducting	17	12	73	15
Arranging	38	28	145	29
Composition	13	9	79	15
Music history	14	10	73	14
Theory	12	9	51	10
Philosophy	13	9	47	9
General education practices	21	15	64	13
Music literature	38	28	146	29
Psychology	8	6	22	5
Sociology	4	3	12	3
English	6	4	21	4
Foreign language	15	11	52	11
Statistics	8	6	24	5
Other	28	20	62	13
None	11	8	50	10

Extracted Sample from California Schools $N = 137$ (164 – 27 omit)
Residue High School Sample $N = 494$ [750 – (119 omit + 137)]

It would seem that California colleges and universities should re-evaluate the level of personal performance required of their bachelor candidates. It should be recognized, however, that the tendency here might have been the result of "the more proficient one becomes, the more one is aware of inefficiencies."

Areas of Future Needs. — It was interesting to discover from the data in Table 45 and Figure 8 that not one of the extracted California sample of high school respondents indicated "none" in response to the question concerning areas of future needs. Eleven percent of the residue sample so indicated which gave a *z* value of 4.2.

In the other direction, that it, where the extracted California sample exceeded the residue of the high school sample, 7 areas will be noted in Figure 8. Only the following significant values were found: sociology, $z = 2.4$; private music lessons, $z = 5.4$.

A relationship between reported inadequacies in personal performance and reported future needs for private music lessons seemed to be evident.

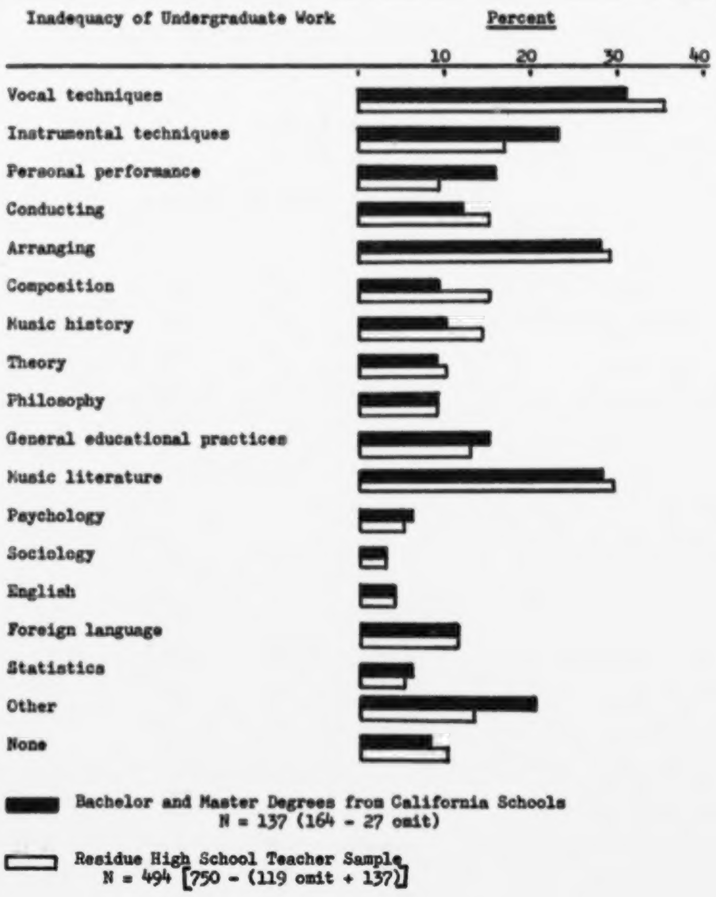

Figure 7. Percents of Reported Areas of Undergraduate Inadequacy: Residue High School Music Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree at California Schools

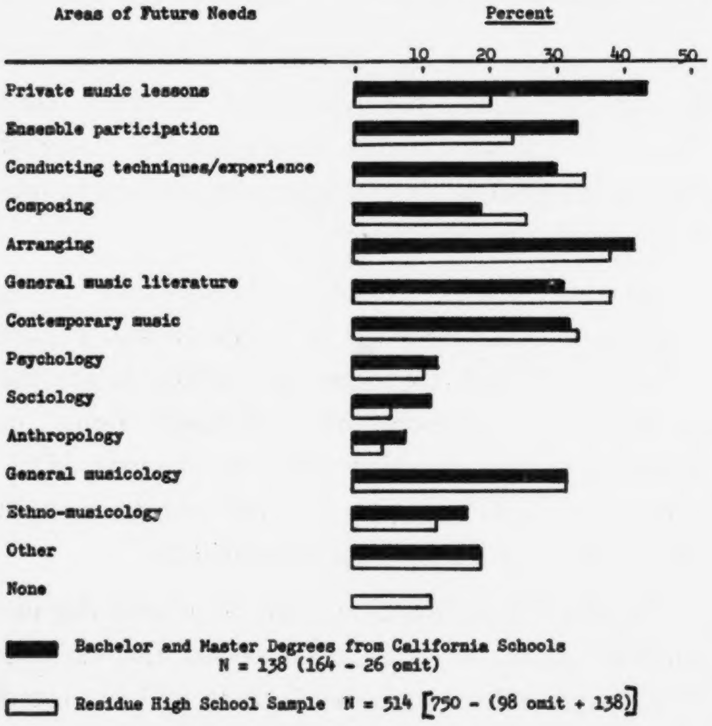

Figure 8. Percents of Reported Areas of Future Needs: Residue High School Music Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree from California Schools

TABLE 45

HIGH SCHOOL: AREAS OF FUTURE NEEDS OF RESIDUE HIGH SCHOOL SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM CALIFORNIA SCHOOLS

Areas of Future Needs	Extracted Sample $N = 138$		Residue Sample $N = 514$ (652 – 138)	
	Number	Percent	Number	Percent
Private music lessons	59	43	105	20
Ensemble participation	46	33	128	23
Conducting techniques	42	30	175	34
Composing	26	19	129	25
Arranging	56	41	194	38
General music literature	43	31	197	38
Contemporary music	44	32	171	33
Psychology	17	12	56	10
Sociology	15	11	27	5
Anthropology	11	8	21	4
General musicology	45	31	160	31
Ethno-musicology	24	17	74	12
Other	26	19	101	19
None	0	0	61	11

Extracted Sample from California Schools $N = 138$ (164 – 26 omit)

Residue High School Sample $N = 514$ [750 – (98 omit + 138)]

IV. JUNIOR COLLEGE: EXTRACTED SAMPLE ON BASIS OF BACHELOR AND MASTER DEGREES FROM SCHOOLS IN STATES OTHER THAN CALIFORNIA, AND RESIDUE OF JUNIOR COLLEGE PARENT SAMPLE

The 16 areas of undergraduate inadequacy and the 12 areas of future needs were investigated. In Tables 46 and 47 will be found the number and percent of the responses given by the extracted sample earning degrees at schools in states other than California and the residue of Sample II-A of junior college music teachers. These data have been presented graphically in Figures 9 and 10.

Areas of Inadequacy.—The pattern in Figure 9 showed that in the area of foreign language, the percent reporting inadequacies was the same for the extracted non-California sample and the residue junior college sample. In all other areas listed in the questionnaire under this heading, the residue sample achieved lesser percents than the ex-

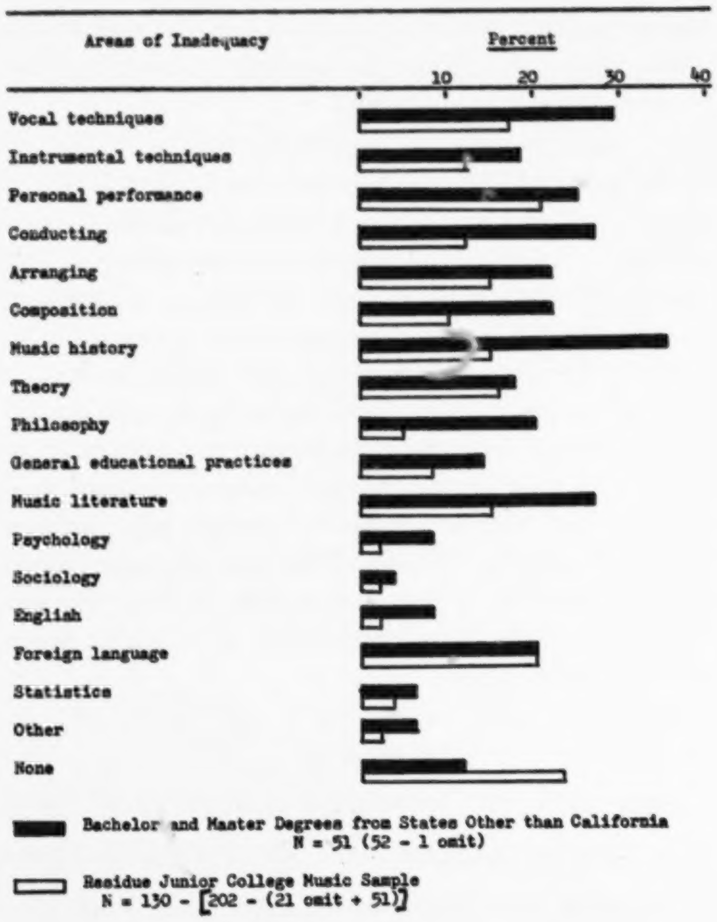

Figure 9. Percents of Reported Areas of Inadequacy of Undergraduate Work of Residue Junior College Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree at Schools in States Other than California

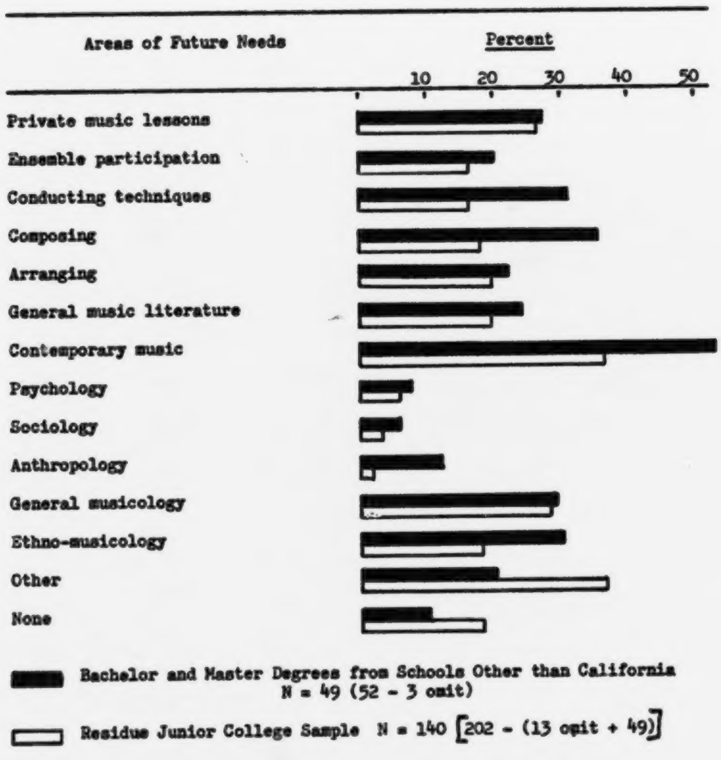

Figure 10. Percents of Reported Areas of Future Needs of Residue Junior College Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree at Schools in States Other than California

tracted non-California sample. The following significant z values were found:

Conducting $z = 2.5$
Music history $z = 3.1$
Philosophy $z = 3.0$

The details of the numbers and percents may be found in Table 46. While the residue sample achieved a larger percent of "none" responses, the difference was not statistically significant.

TABLE 46

JUNIOR COLLEGE: AREAS OF INADEQUACY OF RESIDUE SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM SCHOOLS IN STATES OTHER THAN CALIFORNIA

Areas of Inadequacy	Extracted Sample $N = 51$		Residue Sample $N = 130$ $(181 - 51)$	
	Number	Percent	Number	Percent
Vocal techniques	15	29	22	17
Instrumental techniques	9	18	15	12
Personal performance	13	25	28	21
Conducting techniques	14	27	16	12
Arranging	11	22	19	15
Composition	11	22	14	10
Music history	18	35	19	15
Theory	9	18	21	16
Philosophy	10	20	7	5
General education practices	7	14	10	8
Music literature	14	27	20	15
Psychology	4	8	3	2
Sociology	2	4	3	2
English	4	8	3	2
Foreign language	10	20	26	20
Statistics	3	6	5	4
Other	3	6	3	2
None	6	12	30	23

Extracted Sample from States Other than California $N = 51$ $(52 - 1$ omit$)$
Residue Junior College Sample $N = 130$ $[202 - (21$ omit $+ 51)]$

Areas of Future Needs. — It will be noted in Figure 10 and Table 47 that the residue of the junior college sample reported a larger percent for "none" than the non-California extracted sample, and that a larger percent of this residue sample indicated areas other than those listed in the questionnaire. Neither of these differences was found to be statistically significant.

In the remainder of the areas of future needs, the relationship was entirely in the other direction, that is, the non-California extracted sample exceeded the residue junior college sample. The following significant z values were found:

Conducting $z = 2.1$
Composing $z = 2.4$
Contemporary music $z = 2.3$
Anthropology $z = 2.9$

TABLE 47

JUNIOR COLLEGE: AREAS OF FUTURE NEEDS OF RESIDUE SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM SCHOOLS IN STATES OTHER THAN CALIFORNIA

Areas of Future Needs	Extracted Sample $N = 49$		Residue Sample $N = 140$ (189 – 49)	
	Number	Percent	Number	Percent
Private music lessons	13	27	37	26
Ensemble participation	10	20	22	16
Conducting techniques	15	31	23	16
Composing	17	35	25	18
Arranging	11	22	27	19
General music literature	12	24	27	19
Contemporary music	27	55	51	36
Psychology	4	8	8	6
Sociology	3	6	4	3
Anthropology	6	12	3	2
General musicology	14	29	39	28
Ethno-musicology	15	30	26	18
Other	10	20	50	36
None	5	10	25	18

Extracted Sample from States Other than California $N = 49$ (52 – 3 omit)
Residue Junior College Sample $N = 140$ [202 – (13 omit + 49)]

V. HIGH SCHOOL: EXTRACTED SAMPLE ON BASIS OF BACHELOR AND MASTER DEGREES FROM SCHOOLS IN STATES OTHER THAN CALIFORNIA, AND RESIDUE OF HIGH SCHOOL PARENT SAMPLE

The 16 areas of undergraduate inadequacy and the 12 areas of future needs were investigated. In Tables 48 and 49 will be found the number and percent of the responses given by the extracted sample from states other than California and the residue of Sample II-B of high school music teachers. These data have been presented graphically in Figures 11 and 12.

Areas of Inadequacy. — The differences between the 2 samples being considered were found to be significant only where the respondents volunteered "none" in the space provided for it in the questionnaire. Here a z value of 2.4 was found with the non-California sample exceeding the residue high school sample.

It will be observed by referring to Table 48 and Figure 11 that the percents indicated for both samples would justify the statement that approximately one-third of all these respondents felt inadequate in 3 areas; vocal technique, arranging, and music literature. Because these areas are considered basic to undergraduate work in music education, especially vocal techniques and music literature, it would seem proper to advise that the content of these courses be re-evaluated and revised for the programs of future high school music teachers. These findings become more meaningful when it is remembered that the extracted sample had completed both a bachelor and a master degree.

TABLE 48

HIGH SCHOOL: AREAS OF INADEQUACY OF THE RESIDUE SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM SCHOOLS IN STATES OTHER THAN CALIFORNIA

Areas of Inadequacy	Extracted Sample $N = 131$		Residue Sample $N = 500$ (631 – 131)	
	Number	Percent	Number	Percent
Vocal techniques	43	33	172	34
Instrumental techniques	23	18	97	19
Personal performance	11	8	58	11
Conducting techniques	17	13	73	14
Arranging	36	27	147	29
Composition	21	16	71	14
Music history	15	11	72	14
Theory	14	11	49	10
Philosophy	8	6	52	10
General education practices	15	11	70	14
Music literature	38	29	146	29
Psychology	7	5	23	5
Sociology	2	2	14	3
English	4	3	23	5
Foreign language	18	14	49	10
Statistics	6	5	28	6
Other	15	11	75	15
None	20	15	41	8

Extracted Sample from States Other than California $N = 131$ – (0 omit)

Residue High School Sample $N = 500$ [750 – (119 omit + 131)]

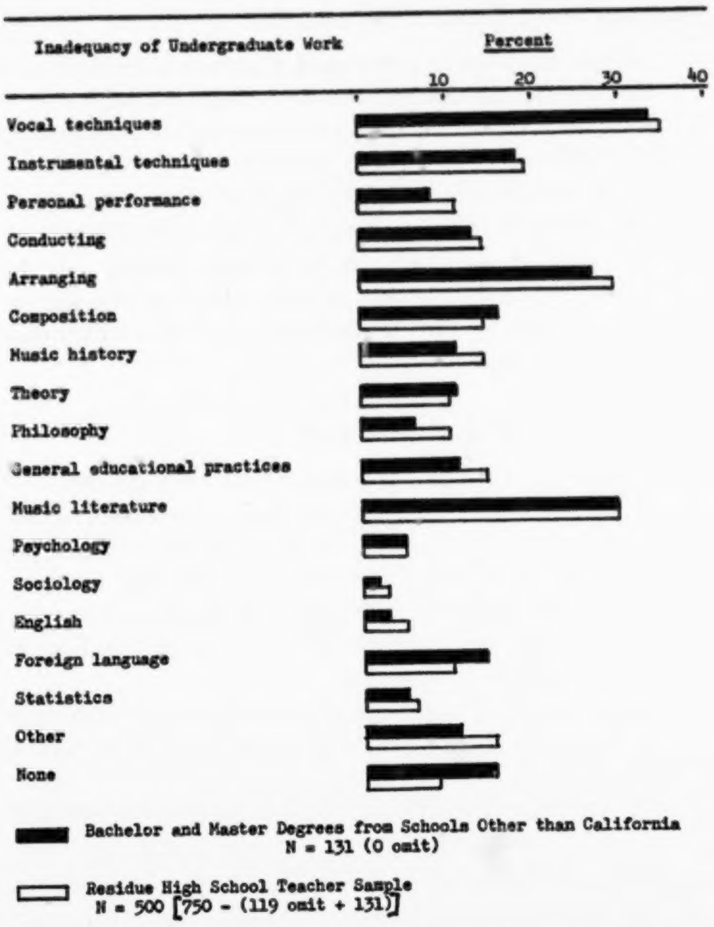

Figure 11. Percents of Reported Areas of Inadequacy of Undergraduate Work of Residue High School Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree at Schools in States Other than California

Areas of Future Needs. — While no significant difference was found between these two samples in any of the areas of future needs, an inspection of Table 49 will reveal that a percent of 15 was attained by each group in musicology. Further, in Figure 12, it will be noted that in 8 of the areas the percents of reported future needs were impressively high for both groups.

Again, this high number of reported future needs might be accounted for by one or more of the following: (1) that sensitive and ambitious high school music teachers desire to improve their personal abilities and the quality of their teaching, (2) that an actual need of extended music education for the position to which they aspire was realized, or (3) that the college work which these teachers had covered was effective with only approximately two-thirds of these samples.

VI. EXTRACTED SAMPLES: JUNIOR COLLEGE AND HIGH SCHOOL ON BASIS OF BACHELOR AND MASTER DEGREES FROM (1) CALIFORNIA SCHOOLS, AND (2) SCHOOLS IN STATES OTHER THAN CALIFORNIA

Prior to assembling the material to be presented under this heading, which will deal with a combination of junior college and high school extracted samples for those respondents having

TABLE 49

HIGH SCHOOL: AREAS OF FUTURE NEEDS OF RESIDUE HIGH SCHOOL SAMPLE AND SAMPLE EXTRACTED ON BASIS OF BOTH BACHELOR AND MASTER DEGREE FROM SCHOOLS IN STATES OTHER THAN CALIFORNIA

Areas of Future Needs	Extracted Sample $N = 127$		Residue Sample $N = 525$ (652 – 127)	
	Number	Percent	Number	Percent
Private music lessons	39	31	175	33
Ensemble participation	32	25	142	27
Conducting techniques	35	28	182	34
Composing	38	30	117	22
Arranging	54	43	196	37
General music literature	47	37	193	36
Contemporary music	40	31	175	33
Psychology	15	12	58	11
Sociology	5	4	37	7
Anthropology	6	5	26	5
General musicology	45	35	160	30
Ethno-musicology	19	15	79	15
Other	26	20	101	19
None	5	4	6	1

Extracted Sample from States Other than California $N = 127$ (131 – 4 omit)
Residue High School Sample $N = 525$ [750 – (98 omit + 127)]

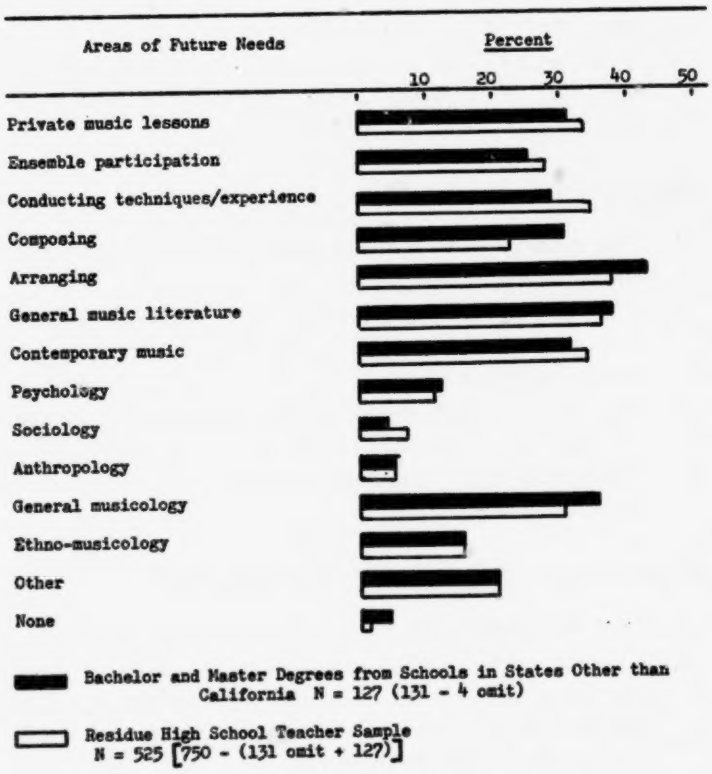

Figure 12. Percents of Reported Areas of Future Needs of Residue High School Teacher Sample and Extracted Sample of those Earning Both a Bachelor and Master Degree from Schools in States Other than California

earned both a bachelor and master degree from California colleges and universities and those respondents who had earned similar degrees but from schools in states other than California, data were assembled relevant to the extracted junior college and high school samples, separately. That is, the data for comparisons in areas of inadequacy and future needs for the junior college extracted California sample with the non-California sample, and the high school extracted California sample with the non-California extracted sample, were isolated.

For those readers who might be interested in this exploratory material Figures 13, 14, 15, and 16 have been included. Attention should be given to the following:

Figure 13 — Junior College Inadequacies

1. Only for "none" and "other" do the percents for the California trained respondents exceed the non-California trained respondents.
2. In music history, the non-California respondents reported over twice the percent of inadequacy as that reported by the California sample.
3. The percents of reported inadequacy are high for both extracted samples in vocal techniques, personal performances, and music literature.

Figure 14 — Junior College Future Needs

1. The reported needs in non-music areas are small.
2. The percent of the non-California trained group exceeds the percent of needs reported by the California trained group in conducting, composing, contemporary music, and ethno-musicology.
3. The percents of reported needs are high for both samples in private music lessons, contemporary music, and general musicology.

Figure 15 — High School Inadequacies

1. The percents of reported inadequacies in non-music subjects are small.
2. The percents of inadequacies reported by both samples are high in vocal techniques, arranging, and music literature.
3. The over-all difference of the patterns in Figures 13 and 15, inadequacies of junior college sample compared with the high school sample, is easily detected.

Figure 16 — High School Future Needs

1. The reported needs in non-music areas are small.
2. The percents of the non-California trained group exceeds the percents of needs reported by the California group in composing, arranging, music literature, and general musicology.
3. The percents of reported needs are high for both samples in private music lessons, conducting, arranging, music literature, contemporary music, and general musicology.

Comparison: Figures 13 and 15

1. Of the 4 groups represented, California trained and non-California trained junior college and high school music teachers, all had low percents of inadequacy in psychology, sociology, statistics, and English.
2. All 4 groups exceeded 20 percent of inadequacy in the areas of vocal techniques and music literature.
3. In most of the other areas a dissimilarity can be noted either in the size of percents or in the difference between the California and non-California trained groups.

Comparison: Figures 14 and 16

1. Of the 4 groups represented, California trained and non-California trained junior college and high school music teachers, all had low percents of future needs in psychology, sociology, and anthropology.
2. In general, the percents reporting future needs were much larger for the high school sample than for the junior college sample.
3. In the area of composing, it should be noted that both graphs show a not-small difference in direction.

Attention should be called to other important dissimilarities observable in these 4 figures. Excluding the items of "none" and "other," 56 comparisons are represented. Of these 56 comparisons, 42 show the non-California trained music teachers *larger* than the California trained; 13 show *smaller;* and one comparison had the same. It should be noted, however, that many of the differences were very small.

Areas of Inadequacy. — The details of the data concerning the areas of inadequacy reported by the combined junior college and high school extracted California trained sample, and the junior college and high school extracted non-California sample, may be found in Table 50 and Figure 17.

Only 2 areas of inadequacy were found where the percents of the non-California trained sample exceeded the California trained sample. The z values in the area of composition was 2.5, and in music history the z value was 2.0.

The only area of inadequacy in the other direction, that is where the percents of the California trained sample exceeded the reported percents of the non-California trained sample, was in the volunteered number of "other" areas. Here a z value of 2.3 was found. This relationship will be clearly evident in Figure 17.

Further, (1) the areas of vocal techniques, arranging, and music literature should be observed in Figure 17 where it will be noted that both samples approximate 30 percent; and (2) that for the non-music areas, the percents are relatively small.

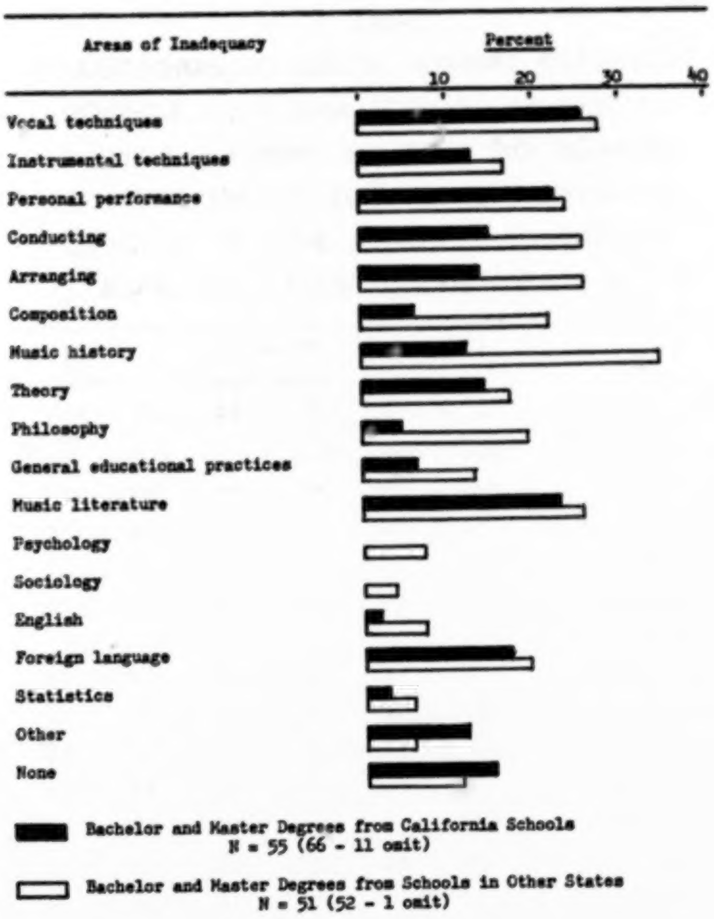

Figure 13. Percents of Reported Areas of Inadequacy: Extracted Junior College Teacher Samples on Basis of those Earning Both a Bachelor and Master Degree at (1) California Schools, and (2) Schools in States Other than California

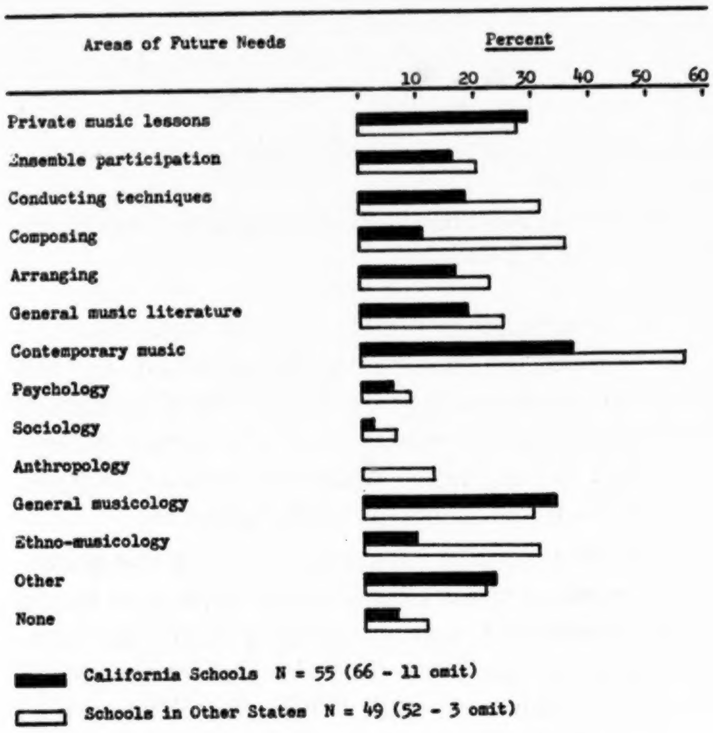

Figure 14. Percents of Reported Areas of Future Needs: Extracted Junior College Teacher Samples on Basis of those Earning Both a Bachelor and Master Degree at (1) California Schools, and (2) Schools in States Other than California

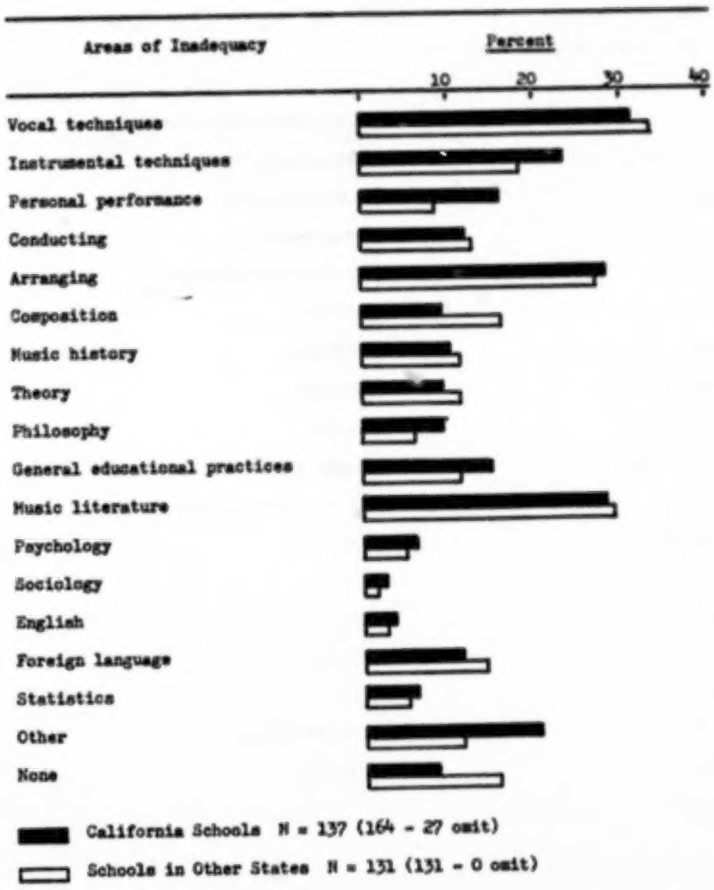

Figure 15. Percents of Reported Areas of Inadequacy: Extracted High School Teacher Samples on Basis of those Earning Both a Bachelor and Master Degree at (1) California Schools, and (2) Schools in States Other than California

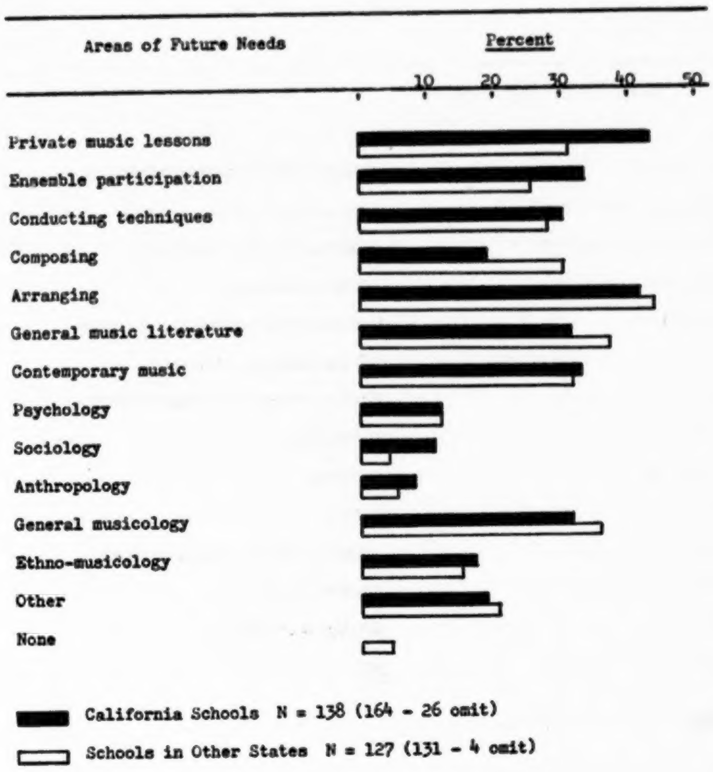

Figure 16. Percent of Reported Areas of Future Needs: Extracted High School Music Teacher Samples on Basis of those Earning Both a Bachelor and Master Degree at (1) California Schools, and (2) Schools in States Other Than California

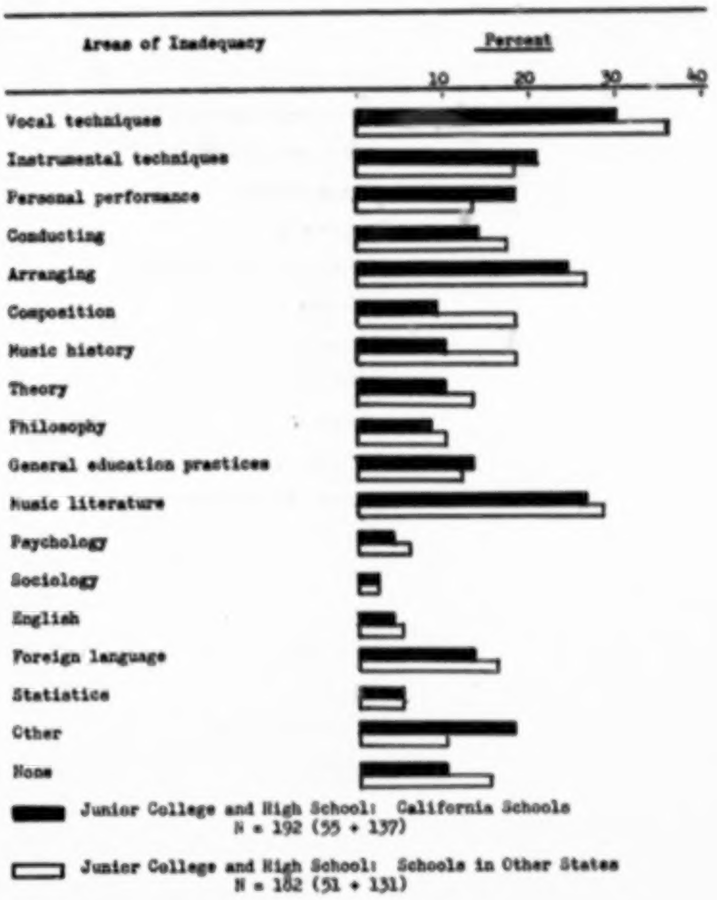

Figure 17. Percents of Reported Areas of Inadequacy: Extracted Junior College and High School Samples on Basis of those Earning Both a Bachelor and Master Degree at (1) California Schools, and (2) Schools in States Other than California

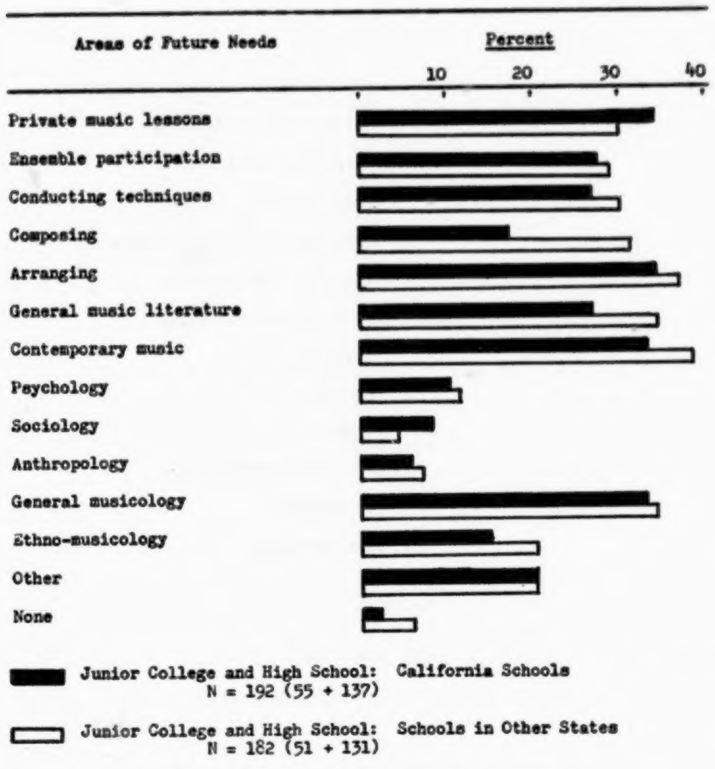

Figure 18. Percent of Reported Areas of Future Needs: Extracted Junior College and High School Samples on Basis of those Earning Both a Bachelor and Master Degree from (1) California Schools, and (2) Schools in States Other than California

TABLE 50

EXTRACTED SAMPLE: AREAS OF INADEQUACY OF JUNIOR COLLEGE AND HIGH SCHOOL SAMPLES ON BASIS OF EARNING BOTH A BACHELOR AND MASTER DEGREE FROM (1) CALIFORNIA SCHOOLS, AND (2) SCHOOLS IN STATES OTHER THAN CALIFORNIA

Areas of Inadequacy	California Schools $N = 192$		Schools in Other States $N = 182$		Total $N = 374$	
	Number	Percent	Number	Percent	Number	Percent
Vocal techniques	58	30	58	36	116	31
Instrumental techniques	40	21	32	18	72	19
Personal performance	35	18	24	13	59	16
Conducting	26	14	31	17	57	15
Arranging	46	24	47	26	93	25
Composition	17	9	32	18	49	13
Music history	21	10	33	18	54	14
Theory	20	10	23	13	43	11
Philosophy	16	8	18	10	34	9
General education practices	25	13	22	12	47	12
Music literature	51	26	52	28	103	27
Psychology	8	4	11	6	19	5
Sociology	4	2	4	2	8	2
English	7	4	8	5	15	4
Foreign language	25	13	28	16	53	14
Statistics	10	5	9	5	19	5
Other	35	18	18	10	53	14
None	20	10	26	15	46	12

Junior College and High School: California Schools $N = 192$ (55 + 137)

Junior College and High School: Schools in Other States $N = 182$ (51 + 131)

Areas of Future Needs. — The details of the data concerning future needs reported by the combined junior college and high school extracted California trained sample and the junior college and high school non-California trained sample, may be found in Table 51 and Figure 18.

The only area of future need where the differences between these extracted samples was found to be significant was composing with the non-California sample exceeding the California group. Here the z value was 3.2. While the difference in percents in the area of private lessons was found not to be significant, the California trained sample did exceed the non-California trained sample. Again, the percents achieved in the non-music areas were noticeably less than the music areas and this was true for both groups.

TABLE 51

EXTRACTED SAMPLES: AREAS OF FUTURE NEEDS OF JUNIOR COLLEGE AND HIGH SCHOOL SAMPLES ON BASIS OF EARNING BOTH A BACHELOR AND MASTER DEGREE FROM (1) CALIFORNIA SCHOOLS, AND (2) SCHOOLS IN STATES OTHER THAN CALIFORNIA

Areas of Future Need	California Schools $N = 193$		Schools in Other States $N = 176$		Total $N = 369$	
	Number	Percent	Number	Percent	Number	Percent
Private lessons	65	34	52	30	117	32
Ensemble participation	55	28	42	29	97	26
Conducting techniques	52	27	50	30	102	28
Composing	32	17	55	31	87	24
Arranging	65	34	65	37	130	35
General music literature	53	27	59	34	112	30
Contemporary music	64	33	67	38	131	35
Psychology	20	10	19	11	39	11
Sociology	16	8	8	4	24	6
Anthropology	11	6	12	7	23	6
General musicology	63	33	59	34	122	33
Ethno-musicology	29	15	34	20	63	17
Other	39	20	36	20	75	20
None	3	2	10	6	13	4

Junior College and High School: California Schools $N = 193$ $(55 + 138)$

Junior College and High School: Schools in Other States $N = 176$ $(49 + 127)$

The pattern for all areas of reported future needs as shown in Figure 18 re-emphasized the findings which have been emerging throughout this entire investigation. It was rather startling to find that, with the exception of ethno-musicology, both samples reached or exceeded 27 percent in the music areas listed on the questionnaire. It may be stated conservatively that in excess of one-fourth of the individuals who constituted these extracted samples, regardless of whether they had received their bachelor and master degrees entirely from colleges and universities in California or entirely at schools in states other than California, reported that they felt a need in practically all listed areas of music with general musicology, contemporary music, and arranging heading the list.

SUMMARY

Because there was a uniqueness about each of the 6 divisions of this chapter, brief summary statements were made at the end of each division. An over-all summary of the z values which were found to be significant for each division has been presented in Table 51. The following should be noted.

1. That no significant differences were found in the reported areas of inadequacy between the California trained junior college music teacher sample and the residue of that sample;
2. That no significant differences were found in the reported areas of future needs between the non-California trained junior college extracted sample and the residue of that sample; nor between the non-California trained high school extracted sample and the residue of that sample;
3. That for the total samples, the over-all direction of the z values for the areas investigated, inadequacy of undergraduate work and areas of future needs, revealed that the high school sample exceeded the junior college sample in 8 areas, and that the junior college sample exceeded the high school sample in 3 areas including "none."
4. That for the extracted samples, the non-California trained sample exceeded the California sample in 3 areas, and the California trained sample exceeded the non-California trained sample only in the volunteering of other areas.
5. That in Table 52, certain agreements may be noted in 3 areas of music where parts of the table reinforce each other. The following should be observed:
   a. Conducting:
      IV. Non-California Extracted Sample is greater than Residue. $z = 2.5$ (adequacy)
      V. Non-California Extracted Sample is greater than Residue. $z = 2.1$ (adequacy)
   b. Music History:
      IV. Non-California Extracted Sample is greater than Residue. $z = 3.1$ (adequacy)
      VI. California Extracted Sample is less than Non-California Extracted Sample. $z = 2.0$ (adequacy)
   c. Composing:
      II. California Extracted Sample is less than Residue. $z = 2.4$ (future needs)
      V. High School Non-California Extracted Sample is greater than Residue. $z = 2.4$ (adequacy)

TABLE 52

SUMMARY OF z VALUES

Types of Samples	Areas of Inadequacy	Areas of Future Needs
I. Junior College Total Sample vs. High School Total Sample	Arranging: J.C. < H.S. $z = 3.3$ Music Literature: J.C. < H.S. $z = 2.8$ Vocal Technique: J.C. < H.S. $z = 3.5$ Other: J.C. < H.S. $z = 3.4$ Foreign Language: J.C. > H.S. $z = 3.0$ Personal Performance: J.C. > H.S.$z = 4.0$	Arranging: J.C. < H.S. $z = 5.1$ Music Literature: J.C. < H.S. $z = 4.0$ Coducting: J.C. < H.S. $z = 3.5$ Ensemble Participation: J.C. < H.S. $z = 2.7$ "None": J.C. > H.S. $z = 6.7$
II. Junior College California Extracted Sample vs. Residue	No significant differences	Composing: Cal. Ex. < Res. $z = 2.4$ Ethno-Musicology: Cal. Ex. < Res. $z = 2.7$ "None": Cal. Ex. < Res. $z = 2.5$
III. High School California Extracted Sample vs. Residue	Personal Performance: Cal. Ex. > Res. $z = 2.8$ Other: Cal. Ex. > Res. $z = 2.3$	"None": Cal. Ex. < Res. $z = 4.2$ Sociology: Cal. Ex. > Res. $z = 2.4$ Private Lessons: Cal. Ex. > Res. $z = 5.4$
IV. Junior College Non-California Extracted Sample vs. Residue	Conducting: Non-Cal. Ex. > Res. $z = 2.5$ Music History: Non-Cal. Ex. > Res. $z = 3.1$ Philosophy: Non-Cal. Ex. > Res. $z = 2.9$	No significant differences
V. High School Non-California Extracted Sample vs. Residue	Conducting: Non-Cal. Ex. > Res. $z = 2.1$ Composing: Non-Cal. Ex. > Res. $z = 2.4$ Contemporary Music: Non-Cal. > Res. $z = 2.3$ Anthropology: Non-Cal. Ex. > Res. $z = 2.9$	No significant differences
VI. Junior College and High School California Extracted Sample vs. Junior College and High School Non-California Extracted Sample	Composition: Cal. Ex. < Non-Cal. Ex. $z = 2.5$ Music History: Cal. Ex. < Non-Cal. Ex. $z = 2.0$ Other: Cal. Ex. > Non-Cal. Ex. $z = 2.3$	Composing: Cal. Ex. < Non-Cal. Ex. $z = 3.2$

VI. California Extracted Sample is less than Non-California Extracted Sample. $z = 2.5$ (adequacy)

VI. California Extracted Sample is less than Non-California Extracted Sample. $z = 3.2$ (future needs)

The direction of the relationships and the size of the z value would indicate that the California colleges and universities were covering these 3 areas to a significantly greater extent than such schools in other states. While the foregoing statement was found to be true, reference to the percents of inadequacies and future needs presented in Tables and Figures in Chapters V and VI would indicate that all schools in all states should reevaluate their courses in these 3 areas and perhaps enhance their presentation.

While the foregoing findings should be considered statistically meaningful, the following facts which were observable in the various Figures were considered important and worthy of mention.

1. That over 50 percent of all the responding junior college and high school music teachers in California were not pursuing a graduate degree of any kind at the time this study was made;
2. That a large majority of all junior college and high school music teachers were engaged in teaching both vocal and instrumental music;
3. That there has been a reduction in music classes taught in approximately one-fifth of all the California junior colleges and high schools since 1964;
4. That all samples showed a high percent of reported undergraduate work inadequacy and future need in the areas of vocal techniques, arranging, and music literature. Slightly less in reported percents, but easily identifiable, were the areas of contemporary music, private lessons, composition, and conducting;
5. That awareness of inadequacies and future needs in non-music areas was relatively small compared to those in music areas;
6. That in the over-all pattern, those teaching music at the junior college level in California felt better prepared than the California high school music teachers;
7. That of the non-music areas, foreign language was the most outstanding for reported inadequacy and future need;
8. That these California music teacher respondents showed alertness to many areas not

listed in the questionnaire which they felt would improve the quality of their music teaching;

9. That in the areas of composition and music history, significantly fewer of the California trained respondents reported inadequacy than did the non-California trained respondents; and
10. That in the area of composing, significantly more of the non-California trained respondents expressed a sense of future need than did the California trained sample.

The data presented in this entire chapter should be quite gratifying to California music educators and graduate school administrators. However, in addition to the statistical findings, the data did justify the assumption that in order to enhance the quality of present music teaching, California colleges and universities where graduate programs in music education are offered should take steps to re-evaluate and to institute improvements in the specific areas of vocal techniques, music literature, arranging, contemporary music, personal performance, and conducting experience.

CHAPTER VIII

Summary, Conclusions and Recommendations

The visitations to the 25 California college and university campuses where graduate music programs were offered; the interviews with heads and chairmen of the music departments at these schools; the interviews with 52 graduate music students attending these 25 schools; and the questionnaire responses from 202 junior college music teachers and 750 high school music teachers in California schools yielded considerable data from which to draw conclusions and upon which recommendations could be based. A total of 1047 individuals contributed specific information and many others offered constructive criticisms and valuable suggestions. Because the 77 interviews were conducted by one person using a previously tested interview format and because the questionnaire format was designed to eliminate interpretation by the one doing the tallying, it was felt that the variables had been kept at a minimum.

Because the college and university interview sample was a total sample, because the total listing of all junior college and high school music teachers from the official 1965-66 California School Directory was used, it would seem proper to believe that the data with which this entire project was concerned were adequate and that the findings would be true for the entire state of California.

SUMARY AND CONCLUSIONS

Each of the preceding chapters has contained certain summary statements and an indication of some of the evident conclusions were given. The following material should be considered as a recapitulation or as over-all statements.

The Literature. — Four areas of literature were reviewed in preparation for the entire project and resulted in the material presented in Chapter II. The areas were (1) graduate education in general, (2) arts in education, (3) graduate education in music, and (4) the effects of legislation on music in the California schools. The two areas which seemed to demand immediate further study were items (3) and (4).

While the amount of related material published in the past ten years was almost overwhelming, attention should be called to current books, articles in professional and popular magazines, also newspapers and television programs which deal with some facet of music which this project has attempted to cover. Much new reference material has become available even since the inception of this study. Anyone desiring to keep abreast of the topic will need to meet the challenge of being informed about current material on a weekly or almost a daily basis.

Special permission was granted by Martin Bernheimer to include his article which appeared in the Los Angeles Sunday *Times* just one week prior to the writing of this chapter. It has been included as illustrative of community interest and current information and may be found in the Appendix.

Interviews with Heads of Music Departments. — One of the most delightful and meaningful experiences for the Project Director was the visiting of all the California college and university campuses where graduate music programs were offered. The interviews with the chairmen of the various music departments re-emphasized the reputation for integrity and quality which each had personally achieved. Observation warranted the conclusion that the music departments reflected the personality and goals of the administrator.

The following statements are a summary of this interview information.

1. Types of Degrees. An M.A. degree is available at 24 schools. This is the only degree offered at 15 schools, 11 of which are California State Colleges. One school offered only an M.M. degree. One school offered 6 types of graduate music degree programs. Five schools offered graduate music programs leading to a Ph.D.; 3 schools offered an Ed.D.; and 2 schools offered a D.M.A.
2. Number of Students. The number of students enrolled in a school's graduate music program ranged from 3 to 298 with a total of 1233 students pursuing some type of a graduate music

degree at California schools at the time this study was made. Of this total number, 236 were doctoral students; 129 of these were pursuing a Ph.D., 95 were in an Ed.D. program, and 12 were in a D.M.A. program.

3. Graduate Faculty. Of the total 333 graduate faculty sample, 163 or 48.94 percent of the highest degrees held were of the doctoral level, but 17, or 5.1 percent were of the bachelor level. It should be remembered that only faculty who taught graduate classes or seminars were included whether it was a full or part-time activity. Approximately one-third of these highest faculty degrees had been earned at California schools and 43 percent of these California degrees had been earned at the University of Southern California. Non-tax supported California schools had granted 62.6 percent of the faculty degrees earned in this state. The largest number of out-of-state degrees had been granted by the University of Iowa, and 59.04 percent of the out-of-state degrees were from non-tax supported schools.

   The data revealed that almost 10 percent of this total graduate faculty sample had recognized abilities in areas other than music.
4. Graduate Advising. There was no common practice for graduate advising.
5. Entrance Examinations. The majority of California schools held entrance auditions for graduate students but this was not a universal practice. The total responses indicated that it would be possible for a student to enter a graduate music program at some California schools without taking an entrance examination of any kind. It was also found to be true that many schools hold rigorous placement auditions and give standardized tests to cover not only music but other general areas.
6. Units of Credit. It is common practice for all California schools to require 30 semester units or 45 quarter units for a master degree. For the completion of a doctorate, a trend was noted that the administration was more concerned about the candidate's achieved level of ability and knowledge in broad areas of music than in a specific number of units earned in specified courses.

   The practice of allowing a stated number of credits for a recital or a thesis was found not to be common even though one or both were required. For all major areas other than composition and performance, a thesis was commonly required of all master candidates. There was no identifiable uniform pattern for final graduate examinations.
7. Areas of Need. The two major areas of need indicated by the administrators were for "more and better library facilities" and "more music specialists to enhance quality teaching."

From the total interview data supplied by the music department chairmen, it seemed logical to believe that much quality music teaching is being done at many of the California colleges and universities. It should be admitted that there is room for improvement in both music offerings and the variety of electives, in the quality of graduate teaching, and in the adequacy of equipment and other essential facilities. The reader should be interested to know that one chairman indicated that his school "was phasing out their graduate music program," and that two other chairmen stated that they were considering very seriously the discontinuance of their graduate music program. These three schools offered only a master degree in music and were non-tax supported colleges.

Visitation of Seminars and Classes. — Due to unavoidable and uncontrollable conditions, this visitation could be carried out on only 12 campuses. The enrollment in the seminars visited ranged from 1 to 18 and, with one exception, the students were alert, the materials being used were of graduate level, and the teachers were outstanding in their presentation. While these seminar visitations were helpful to the Project Director and made a contribution to the overall investigation, a depth study embracing this area of graduate instruction would give more valid and meaningful information.

Interviews with Graduate Music Students. — In addition to the summary material presented in Chapter IV, two outstanding impressions were gained from personally interviewing the 52 graduate students who constituted Sample I-B.

1. Their enthusiasm for music and their dedication to music was truly inspiring. It would not be unwarranted to assume that these individuals were truly representative of the quality of the graduate music students attending California schools and this assumption should be encouraging.
2. With only one exception, a wholesomeness of general attitude toward education, toward faculty, toward fellow students, and toward life and what they could contribute to it, was evident in the ideas these graduate music students expressed. Their personal conduct and even their attire reinforced this wholesomeness. The exception was a young man who was attending a non-tax supported college who evi-

dently had talent but whose negative attitude towards most concepts may be summed up as "the world owed him everything."

Almost without exception, the imperativeness of financial assistance was mentioned during the interviews with graduate students and the educational values of assistantships were stressed. Over four-fifths of this sample planned to teach at the college level and they agreed that their graduate teachers, both for classes and private lessons, were of utmost importance to them.

Junior College Music Teachers. — In addition to the summary description of the average junior college music teacher which was evolved from the questionnaire data supplied by these 202 respondents and reported at the end of Chapter V, the following information should receive attention.

1. Degrees Earned and in Progress.
    a. That approximately one-half of the bachelor degrees held by these junior college music teachers had been earned at California colleges and universities; 51.8 percent from California schools, 48.2 percent from schools in states other than California.
    b. That slightly more than one-half of the master degrees held by these respondents had been earned at California colleges and universities; 54 percent at California schools, 46 percent from schools in states other than California.
    c. That more bachelor degrees (41.8 percent) and master degrees (36.8 percent) had been earned at state colleges and universities than at any other type of school; next in order was private secular schools with 19.9 percent of the bachelor degrees, and 30.5 percent of the master degrees.
    d. That 9.4 percent of this junior college sample had completed doctorates; 42 percent of these degrees had been earned at tax-supported schools, and 58 percent were from non-tax supported schools.
    e. That 54 percent of the sample reported they were not pursuing any type of graduate degree at the time this study was made. Of those who were pursuing a doctorate, approximately the same number were working toward a Ph.D. and a D.M.A.
    f. That slightly over one-fifth of these junior college teachers gave "age" as a reason for not pursuing an advanced degree; 40 percent felt an advanced degree was "not necessary for their present position"; 48 percent indicated "lack of time"; and 32 percent indicated "lack of finances."
2. Credentials. Each of the junior college respondents held more than one valid teaching credential. In most instances the ones held were a General Secondary and a Special Secondary in Music.
3. Teaching Assignments. Approximately three-fourths of these junior college music teachers were employed on a full-time basis at the junior college level and averaged 3.3 different types of music teaching activities per teacher, which included both vocal and instrumental music teaching. Fourteen percent reported that they were teaching fewer music classes in 1966 than they did in 1964. One-fourth of those who were serving in a capacity other than teaching music were doing counseling.
4. Inadequacy of Undergraduate Work and Future Needs. While these two areas were separate items on the questionnaire and were reported separately in Chapter V, an undeniable relationship seemed to exist between them. This should not be construed as a declaration of cause and effect, but the following statements were considered meaningful.
    a. Almost 20 percent of the junior college music teachers who reported undergraduate work inadequacies indicated "none," and 15 percent indicated "none" to the query concerning future needs. Conversely, this would mean that approximately 80 percent indicated areas of undergraduate inadequacy and 85 percent reported areas of future needs.
    b. An average of slightly more than 2 areas of inadequacy were reported by each respondent and an average of almost 3 areas of future needs were reported by each respondent. The following rank order data seemed to reveal a much greater awareness of future needs than a recognition of inadequacy of undergraduate work.

Inadequacy

23 percent: Personal performance
20 percent: Music history
20 percent: Vocal techniques
20 percent: Foreign language
17 percent: Arranging
17 percent: Theory

Future Needs

78 percent: Contemporary music
53 percent: General musicology
50 percent: Private music lessons
42 percent: Composition
41 percent: Ethno-musicology
39 percent: General music literature

Because a year of graduate work is a requirement for certification to teach in California schools, these data could legitimately raise a question concerning the adequacy of work at the graduate level.

5. Volunteered Comments. The fact that over 30 percent of these junior college respondents felt sufficiently interested to volunteer comments, and the fact that almost 40 percent of these comments were signed, was very heartening. The comments revealed that these music teachers had done some careful thinking and that they had definite beliefs which they wished to place on record. It would seem that those interested in improving graduate music programs could profit from these frank comments, especially as they relate to requirements and faculty. These comments have all been quoted in the Appendix.

High School Music Teachers. — In addition to the summary description of the average high school music teacher which was evolved from the questionnaire data supplied by these 750 respondents and reported at the end of Chapter VI, the following information was considered important.

1. Degrees Earned and in Progress.
   a. That over one-half of the bachelor degrees held by these high school music teachers had been earned at California colleges and universities; 59.8 percent from California schools, 40.2 percent from schools in states other than California.
   b. That slightly more than one-half of the master degrees held by these respondents had been earned at California colleges and universities; 55.7 percent from California schools, 44.3 percent from schools in states other than California.
   c. That more bachelor degrees (56.5 percent) and master degrees (31.5 percent) had been earned at state colleges and universities than at any other type of school; next in order was private protestant schools with 20.4 percent of the bachelor degrees, and private secular schools, with 16.4 percent of the master degrees.
   d. That only 9 high school respondents had completed a doctorate; 4 of these were from California schools and 5 were from schools in other states.
   e. That 62 percent of the high school sample reported they were not pursuing any type of graduate degree at the time this study was made. Of those who were pursuing a graduate degree, almost 80 percent were working toward a master degree; 8 percent, a Mus. D.; 6.5 percent, an Ed.D.; 5 percent, a Ph.D.; 1 percent, a D.M.A.
   f. That almost one-fourth of these high school music teachers gave "lack of time" as a reason for not pursuing an advanced degree; 18.4 percent reported "unnecessary for present position"; and 15 percent indicated "lack of finances."

2. Credentials. Each of the high school respondents held more than one valid teaching credential. In most instances the ones held were a General Secondary and a Special Secondary in Music.

3. Teaching Assignments. Approximately nine-tenths of these high school music teachers were employed on a full-time basis at the high school level and averaged 2.8 different types of teaching activities per teacher which included both vocal and instrumental music teaching. Twenty-one percent reported that they were teaching fewer music classes in 1966 than they did in 1964. One-fifth of those who were serving in a capacity other than teaching music were teaching English, next in rank order was mathematics.

4. Inadequacy of Undergraduate Work and Future Needs. While these two areas were separate items on the questionnaire and were reported separately in Chapter VI, an undeniable relationship seemed to exist between them. This should not be construed as a declaration of cause and effect but the following statements were considered meaningful.
   a. Slightly less than 10 percent of the high school music teachers who reported undergraduate work inadequacies indicated "none," and less than 2 percent indicated "none" to the query concerning future needs. Conversely, this would mean that 90 percent indicated areas of undergraduate inadequacy and 98 percent reported areas of future needs.
   b. An average of 2.5 areas of inadequacy were reported by each high school respondent and an average of almost 3 areas of future needs were reported by each respondent. The following rank order data seemed to reveal a much greater awareness of undergraduate inadequacies than a recognition of future needs.

Inadequacy

34 percent: Vocal techniques
29 percent: Music literature
29 percent: Arranging
19 percent: Instrumental technique
14 percent: Conducting

Future Needs

11 percent: Arranging
11 percent: General music literature
10 percent: Conducting
10 percent: Private music lessons
9 percent: General musicology

Because a year of graduate work is a requirement for certification to teach in California schools, these data could legitimately raise a question concerning the adequacy of work at the graduate level. Further, because arranging, conducting, and music literature ranked high in both undergraduate inadequacy and future needs, it would seem advisable that steps to improve these areas of instruction be taken immediately at both the undergraduate and graduate levels.

5. Volunteered Comments. The fact that 36 percent of these responding high school music teachers felt sufficiently interested to volunteer comments, and the fact that over 30 percent of these comments were signed, was interpreted as a sincere desire to be of assistance and perhaps the existence of some strong feelings concerning their college education. These frank comments, many of them quite lengthy, reflected careful thinking and a desire to have their ideas placed on record. It would seem that those interested in improving graduate music programs could profit from studying the summary of these volunteered comments given at the end of Chapter VI. Special note should be taken concerning the reported attitude of high school counselors and administrators, the six-period day, and inadequacy of college faculty.

Comparisons: Junior College Total Sample and High School Total Sample. — The data concerning the 5 major questionnaire items were investigated for possible differences and similarities between the responses made by the total junior college music teacher sample and the total high school music teachers sample. The details of these comparisons were presented in Chapter VII. The following findings seemed to merit attention.

1. Reasons for not Pursuing a Graduate Degree. The profiles of the 2 total samples were remarkably similar for all reasons listed on the questionnaire. The highest percents of responses were found for "Lack of time," "Unnecessary for present position," and "Personal responsibilities." The junior college respondents exceeded the high school respondents significantly in "Age" as a reason, and in volunteering reasons other than those listed in the questionnaire. Fifty-four percent of the junior college music teachers and 62.2 percent of the high school music teachers reported that they were not pursuing a graduate degree of any kind at the time this study was made. (See Figure 1)
2. Music Teaching Activities. The extent of specific types of music teaching activities of these 2 total samples were found to be quite dissimilar. The high school music teachers were responsible for significantly more bands, choir/choruses, and orchestras than the junior college music teachers. The junior college teachers were responsible for significantly more classes in music theory, music history, general music, and teaching techniques than the high school teachers. The high percents found for band and choir/chorus for both samples would justify the conclusion that it would be well for those planning to teach at either or both levels to be prepared for both instrumental and vocal music teaching. (See Figure 2)
3. Reduction in Music Classes Taught. The data revealed that 14.2 percent of the junior college teachers and 21.5 percent of the high school teachers were teaching fewer music classes in 1966 than they were in 1964. Thus it would seem proper to conclude that in all California junior colleges and all California high schools, the reduction in music taught had been approximately 18 percent in a 2 year period. (See Table 41)
4. Adequacy of Undergraduate Work. The high school music teachers reported a significantly greater inadequacy than the junior college teachers in the areas of arranging, vocal techniques, and music literature, and in volunteering other areas of undergraduate inadequacy than those listed in the questionnaire. The junior college music teachers reported a significantly greater inadequacy than the high school teachers in foreign language and personal performance. While significant differences were found to exist between these 2 total samples, they were only a matter of degree with the percents being rather high for both samples in certain music areas. (See Figure 3)
5. Future Needs. Only in the areas of contemporary music and ethno-musicology did the junior college sample significantly exceed the

high school sample. In the areas of arranging, music literature, conducting, and ensemble participation, the high school sample significantly exceeded the junior college sample. One of the highest z values found in the entire investigation existed in the "none" responses to the question concerning future needs. Here the junior college sample greatly exceeded the high school sample. It might be concluded that this was due partially to more extensive experience or a greater degree of music training at the graduate level. The fact that in 7 areas of future needs, both samples exceeded 20 percent should be cause for concern. (See Figure 4)

Comparisons: Extracted Samples with Residue of Original Samples. — In order to achieve a source for comparison of data concerning those respondents who had attended only California colleges and universities and those who had attended only schools in states other than California, 2 samples of questionnaires were extracted from the original junior college sample, and 2 from the original high school sample. The only criterion for extraction was that the respondent indicated that he had earned both a bachelor and a master degree at a California college or university, or that the schools he indicated for both his bachelor and master degree were in states other than California.

The data from these 4 extracted samples were analyzed using each extracted sample with the residue of the original sample from which it had been extracted. The details of the data concerning these preliminary comparisons may be found on pages 58 to 73 and in Tables 42 to 49. In Figures 5 to 11, it may be readily observed that the percents found in the non-music areas were less than the percents in the music areas. The size of the percents in many music areas should be cause for concern.

The areas where the differences were found to be significant were included in Table 52, *Summary of z Values*, Comparisons II, III, IV, and V. It will be noted by referring to this table that of the 4 possible blocks of inadequacy, no significant differences were found in one block; and of the 4 blocks of future needs, no significant differences were found in two blocks. The direction of the z values indicated that the California extracted samples, both junior college and high school, were only greater than the residue of the original samples in the areas of sociology, personal performance, private lessons, and in the indication of areas other than those listed on the questionnaire.

Two major items from the questionnaire were used for all comparisons: Item III, *Inadequacy of Undergraduate Work*, and Item IV, *Future Needs*. The findings from these preliminary comparisons aided in substantiating the fundamental comparisons which were made between the combined junior college and high school extracted samples consisting of those who had earned both a bachelor and a master degree from California schools, and the combined junior college and high school samples consisting of those who had earned both a bachelor and a master degree from schools in states other than California.

Comparisons: California Extracted Samples with Non-California Extracted Samples. — An exploratory investigation was made to discover whether significant differences existed when the California junior college music teacher extracted sample was compared with the non-California junior college extracted sample, and when the California high school music teacher extracted sample was compared with the non-California high school extracted sample. Because these comparisons when presented in graph form gave an over-all visual basis for comparison, they were included in the body of the report. By referring to Figures 13 and 15, it may be noted that all 4 groups exceeded 20 percent of inadequacy in the areas of vocal techniques and music literature. Also, that dissimilarities may be observed in most of the other areas either in size of percents or between the California and non-California trained groups. By referring to Figures 14 and 16, it may be noted that generally there were larger percents reporting future needs for the high school extracted samples than for the junior college extracted samples.

For the major comparisons, the California trained junior college and high school extracted samples were combined, yielding an N of 192; and the non-California trained junior college and high school extracted samples were combined, yielding an N of 182. Comparisons were made in 18 areas of undergraduate work inadequacy and in 14 areas of future needs. The important findings were as follows:

1. Areas of Undergraduate Inadequacy
    a. The non-California trained group significantly exceeded the California trained group in 2 areas: composition and music history.
    b. The California trained group significantly exceeded the non-California trained group in volunteering other areas of inadequacy than those listed on the questionnaire.
    c. In the areas of vocal techniques, arranging,

and music literature, both groups approximated 30 percent of inadequacy.
   d. The non-music areas had relatively small percents for both California and non-California trained groups.
2. Areas of Future Needs
   a. The only area of future need where the difference between these extracted samples was found to be significant was composing, with the non-California trained sample exceeding the California trained sample.
   b. Although the differences in percents were not found to be significant, the California trained sample did exceed the non-California trained sample in the percent reporting future need in the area of private music lessons.
   c. The percents achieved by both groups in the non-music areas of future needs were noticably less than for the music areas.
   d. With the exception of ethno-musicology, both the California trained sample and the non-California trained sample reached or exceeded 27 percent in all music areas listed in the questionnaire as possible areas of future needs.
   e. The highest percents of future needs for both samples, California and non-California trained, were in the areas of general musicology, contemporary music, and arranging.

For the details of the *z* values found in the numerous comparisons made between the total samples; between the extracted samples and the residue of the original samples; and between the California trained and non-California trained music teacher samples, the reader should refer to the summary of Chapter VII.

The over-all comparative findings would substantiate the belief that music teachers trained at colleges and universities in California compare very favorably with those trained at schools in states other than California. However, the high percents of reported inadequacy in many areas of undergraduate work and of recognized future needs would justify the conclusion that steps should be taken to re-evaluate music courses and requirements, and to institute improvements in the specific areas of vocal techniques, music literature, arranging, contemporary music, personal performance, and conducting techniques at all colleges and universities in all states.

RECOMMENDATIONS

In many instances throughout this report, recommendations have been made which were supported by the specific data being presented. On the basis of the over-all findings which have resulted from the pursuance of this entire project, general recommendations have been made which seemed pertinent to the following areas (1) Literature, (2) Credentials, (3) Faculty, (4) Graduate music programs, and (5) Music in California schools.

Literature. — Even though the quantity of current literature dealing in general with graduate education was found to be quite extensive, and that literature related to graduate education in music was found to be quite extensive, it is recommended that those responsible for the administration of graduate music programs keep themselves as completely informed as possible and be prepared to evaluate and to make adjustments.

Further, it is recommended that those who are pursuing research in any phase of music education which might be of importance to others or to the total body of knowledge, should make their findings available through the many standard avenues.

It is strongly recommended that those who are concerned with music as an integral part of all education should expand their interest, not only to include the subjects usually considered as fine arts, but to include the many-faceted area of the humanities.

Credentials. — Because approximately one-half of those teaching music in California schools received their entire college education at schools in states other than California, and because many comments made by those who supplied data for this project confirmed the fact that when applying for a California credential, some seeming unfairness or delays were encountered, it is recommended that in addition to practices presently existing, more effort be given to extending certain types of reciprocity among many states in this matter.

Commendation is due the California State Department of Education for the progress made recently in reducing the number of different types of credentials valid in the state. It is recommended that the changes which will take place in September, 1966, be investigated by those desiring to teach in the state.

Graduate Music Faculty. — The interviews with heads of graduate music departments at the 25 colleges and universities in California supplied helpful information concerning desirable recommendations involving graduate faculty. The following recommendations were reinforced by comments made during interviews with graduate music students and by the volunteered comments made on the questionnaires.

1. That more music specialists are needed at the graduate level to enhance the quality of music teaching. This is especially true of strings and resident small ensembles.
2. That teaching schedules be ventilated so that time is available for personal performance, both solo and ensemble; for guest lecturing and demonstrations; for writing and composing; or for research.
3. That faculty have adequate studio and office space with suitable equipment so that maximum benefits may be achieved.
4. That graduate counseling and research advising be done only by those who are experienced and trained in these areas; that these duties be included as a regular part of a teaching load.
5. That use be made of guest faculty to enhance the over-all quality of the graduate music offerings.
6. That because many students choose to attend a particular graduate school in order to study and have contact with a particular artist, research person, or composer, an effort should be made to include persons of demonstrated and widely recognized ability on graduate music faculties.
7. That regardless of performance excellence, faculty should be selected who have demonstrated teaching ability and who have personal qualities which appeal to students, other faculty, and the community.
8. That when an unusually outstanding artist is an established member of a graduate faculty and has achieved the equivalent of a graduate degree, consideration should be given to the possible conferring of an honorary degree.

Graduate Music Programs. — The number of schools in California where programs for a master degree in music are available was found to be adequate. The number of schools where doctoral programs in music are available was found to be inadequate to serve the potential students, and the distribution of these schools within the state left large areas of the state with a distance problem. The recommendations given under this heading have been based on all the sources of data utilized in this entire study.

1. That greater care should be taken to insure that the content of graduate music courses do not over-lap or duplicate the content of undergraduate courses.

   The majority of the negative comments dealt with the areas of music history, theory and musicology.

2. That greater care should be taken so that education courses required at the graduate level do not over-lap or duplicate undergraduate material.

   The most emphatic comments were directed toward education courses. The responsibility for rectifying this prevalent situation rests with both the education departments and music departments.

3. That in order to meet the increasing demand, courses at the graduate level should be developed which deal (1) with concert management in connection with colleges and universities, and community art or music centers, and (2) with broadcasting for school and commercial stations.
4. That those in charge of admissions to graduate music programs be alerted to possible inadequacies of undergraduate preparation in the areas of vocal techniques, music literature, arranging, personal performance, and music history.
5. That increased emphasis be given in graduate music programs to the areas of contemporary music, general musicology, private music lessons, music literature, and arranging in order to meet the expressed needs of California music teachers.
6. That adequate elective courses be made available to meet the interests and needs of graduate music students and that requirements should be planned to permit time for students to pursue a limited number of electives.

   According to the graduate student interview data, the non-music areas most desired as electives were philosophy, anthropology, applied arts, languages, and religion.

7. That those responsible for graduate degree programs in music re-evaluate their entrance requirements in order to take advantage of the abilities, training, and knowledge of enrolling students.

   Many comments expressed disappointment, frustration, and disillusionment due to requirements which made it necessary for a student to mark time, spend extra time, or to cover material which he had previously covered.

8. That opportunities for continued music study should be made available through workshops, institutes, and summer offerings.

   This would meet not only the needs expressed by graduate music students who were interviewed, but would serve many of the music teacher respondents who made comments concerning reasons for not pursuing a graduate degree.

9. That the types of doctoral degrees available to those interested and capable in the various facets of music be more clearly defined.

   There is a recognized difference between a research doctorate and a professional doctorate. These enhance each other and both are important and necessary. In order to be of greatest service, a Ph.D. (research), an Ed.D. (research), and a D.M.A. or a Mus.D. (professional) should be offered at California schools which are distributed throughout the state. This would help in solving some of the problems connected with the pursuance of a graduate degree while engaged in full-time teaching. A trend for music educators to pursue an Ed.D. with a major in music education or a D.M.A. was evident throughout this investigation.

10. That because doctoral music programs are presently available at only 6 California schools and because these are located chiefly in the large metropolitan areas, it seems highly desirable that such programs be developed at additional schools in order to serve all areas of the state.

    This recommendation was made by a considerable number of potential candidates and a desire to develop doctoral programs in music was expressed by several music department chairmen.

11. That California music educators and administrators show more interest in and give more support to graduate music programs, nationally, in order to improve the quality of all graduate music programs.

    The fact that approximately one-half of the California music teachers received their music education at schools in states other than California would indicate a need for improvement in undergraduate and graduate music offerings, nationally. It would seem logical and desirable for California to take additional leadership in this matter.

Music in California Schools. — Many of the music education problems existing in California schools should be considered as an integral part of the over-all education problems in the state. While some facets of the school music situation seem unique to California, similar situations exist or are developing in other states. It should be granted that inertia may have played a part in creating the situation but two major pressures should be recognized.

1. Finances. Budgets at the state, county, and local levels have not expanded in proportion to the growth in population and bond issues have been defeated in many local communities.
2. Legislation. The emphasis on mathematics, science, and foreign language has created a struggle for time during the school day. While the intent of recent legislation was not to deemphasize the arts, especially music, this has been an unintended outcome.

Representatives of the California Music Educators Association have been working closely with the California State Department of Education and with committees and individual members of the state legislature. This has resulted in a better informed legislative body and more understanding on the part of music educators.

In late June, 1966, while this study was in progress, a meeting was called by Dr. Max Rafferty, Superintendent of Public Instruction for the State of California. This meeting was funded by the United States Government and was held on the campus of Claremont Men's College. It resulted in the formulation of *Recommendations for Action* to improve the status of the arts and humanities in the public school structure. These recommendations have been presented to the California State Board of Education for approval and implementation. This cooperative effort should bring immediate and desirable results.

One of the most encouraging aspects of the school music situation in California is that, even since this project was begun in March, 1966, some degree of improvement has become evident. This would tend to prove that changes can take place quickly for the better as well as for the worse. All this should be gratifying but there is still much to be done. The imperativeness of major improvement is inherent in the knowledge that should the decline in music offerings and the quality of music teaching continue unchecked in California, the impact on music education and the cultural level of the whole state could be drastically affected.

The following recommendations should be considered as enhancements to the improvements already set in motion.

1. That continued consideration be given to the music needs of non-performers.

   This will do much to guarantee future audiences and raise the general cultural level by experience with the arts.

2. That more financial assistance be made available for those who have outstanding music talent.

   Aid in the form of fellowships, student assistantships, and grants will do much to encourage future artists and assure the quality of vocal and instrumental performing groups.

3. That college advisors encourage undergraduate music students to acquire a breadth of training and help them develop an interest in all facets of music.

   This is not to imply that a major music area should be slighted or abandoned but rather that a narrowness at this level of education may be detrimental. This concept should be widened to include all facets of the humanities.

4. That greater effort should be made to have general junior college and high school counselors more fully informed about music activities available at their schools and that they have a full and sympathetic understanding of the importance of music in the life of every student.

   Too often talented and outstanding students are encouraged to register for so-called *solids* and discouraged from participation in music and other fine arts.

5. That junior college and high school administrators make full use of the music teaching training and ability of those presently on their faculty.

   The fact that approximately 16 percent of the junior college music teachers and more than one-half of the high school music teachers who supplied data for this project reported that they were actually teaching subjects unrelated to music would seem to indicate an inefficient use of trained talent.

6. That because the development of a basic ability to sing, to play, and to read music is an integral part of the education of all children, the employment of a State Supervisor of Music through the State Department of Education would serve to raise the level of music and music instruction in the entire state.

   Such a person has been employed by many other states and the results have been very noteworthy. The effects in the less privileged areas have been outstanding.

SUGGESTED RESEARCH

All facets of music education will need continuing research, in both breadth and depth. As soon as a project is completed, its findings should form the basis for additional investigations and should suggest related areas where further research would be profitable. While the following have been indicated specifically as areas for fruitful research to enhance California music education, it was hoped that they might be beneficial to all interested in the national status of music education. This brief list should not be considered as comprehensive but merely suggestive in the hope that perhaps it might serve as a springboard for creative and imaginative individuals.

1. A comparative and analytical study in depth of the actual content of specific graduate courses offered at California graduate schools would be of great value in developing a description of the fundamentals which such a course does and should contain.
2. A project which would result in a recommended minimum content of a music library for use by graduate music students would be most helpful to those desiring to develop reference facilities without which no graduate music program can be successful.
3. Evaluative studies sponsored by individual colleges and universities would aid in discovering to what extent and in what specific areas their school was doing excellent, adequate, or inadequate work in preparing quality music teachers. It would be interesting to discover if there was a predictive relationship between the undergraduate grades on record which were achieved at a particular school and an individual's success as a music teacher.
4. In connection with Number 3, a study could be made by those schools where records of a student's graduate course work are designated only as *satisfactory* or *unsatisfactory* to discover (a) student reactions, (b) faculty reactions, and (c) evaluation of teaching performance after the graduate student had taught a specified number of years. This type of project could be extended to include achievement in comprehensive examinations designed to evaluate such over-all areas as basic music knowledge, general information, judgment, personal and social adjustment.
5. A study patterned along the lines of this project being reported but involving a sample comprised of elementary music coordinators, supervisors, special music teachers, and classroom teachers would produce information of considerable value.
6. A survey of elementary classroom teachers who have been graduated under the requirements imposed by the Fischer Bill would reveal their reactions and suggestions relative to their teaching music to their classes of elementary children.
7. A study of the adequacy of training to teach music which had been received as part of a graduate internship program would be of assistance to both music educators and chairmen of education departments.
8. If not already in existence, two publications which would involve a different type of research should be considered by each music department where graduate degrees have been offered for ten or more years.
   a. A bibliography of all research in music completed at their school with a brief annotation and a cross-reference classified index.
   b. A compilation of biographies of their music students who have been successful in professional performance and composition. This should be classified according to areas and contain all per-

tinent information such as training, appearances, honors, publications, and management.

9. An evaluative investigation could be made of the application at the elementary level of such techniques as team teaching, programmed learning, use of pre-orchestral instruments, use of folk and primitive instruments, improvisation, and various aspects of creativity.
10. More reliable techniques and instruments need to be developed for identification and measurement in the three major areas of accomplishment (a) ability to sing, (b) ability to play, and (c) ability to read music.
11. While it may not seem urgent, it is really important to have reliable histories written which will record the development of a music department and outstanding school organizations such as bands, orchestras, and opera groups. Material for such histories quickly disappear and should be preserved.

A FORWARD LOOK

This entire project has been concerned with discovering and presenting facts concerning graduate music programs at colleges and universities in the state of California. It was hoped that the specific findings would be helpful and that the concomitant facts which were evolved would be useful.

Many basic concepts were re-emphasized which should be a source of satisfaction and should provide grounds for optimism.

— *A basic philosophy concerning the place of the arts in the lives of all people is gradually but surely emerging. Music education practices are being adjusted so that they more nearly synchronize with this philosophy.*

— *Efforts are being made to upgrade the education of those who will teach music at all levels, including experience with music and techniques for teaching it. This will yield great dividends to all children and to society as a whole.*

— *While it is possible that we have concerned ourselves too much with material and tangible things in this life and with techniques for living together, there is a recognition of the obligation to so prepare each individual that his life will be interesting and rewarding whether he is alone or in a crowd.*

— *Granting that we must equip young people to support themselves and to have needed knowledge of the world in which they live, there is an awareness that it is at least as important to teach them how to see, to hear, and to enjoy the beautiful experiences that are available to them and so live more richly.*

Hazel B. Morgan
1966

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APPENDIX A
PERSONS INTERVIEWED ON ALL CAMPUSES

I. SCHOOLS VISITED AND CHAIRMAN OR HEAD OF MUSIC DEPARTMENTS

CALIFORNIA STATE COLLEGE AT CHICO
  Joseph M. Wilson, Ed.D., Chairman, Division of Fine Arts and Professor of Music

CALIFORNIA STATE COLLEGE AT FRESNO
  Ralph C. Rea, Ph.D., Head, Division of Fine Arts, Chairman of Music Department, and Professor of Music

CALIFORNIA STATE COLLEGE AT HAYWARD
  Karl D. Ernst, Ed.D., Head, Division of Creative Arts and Professor of Music

CALIFORNIA STATE COLLEGE AT HUMBOLDT
  David M. Smith, Ed.D., Associate Professor of Music

CALIFORNIA STATE COLLEGE AT LONG BEACH
  Gerald Strang, Ph.D., Chairman, Division of Fine Arts

CALIFORNIA STATE COLLEGE AT LOS ANGELES
  Louis A. Hansen, Ph.D., Music Chairman, School of Fine and Applied Arts and Professor of Music

CALIFORNIA STATE COLLEGE AT SACRAMENTO
  Norman J. Hunt, Ed.D., Chairman, Department of Music and Professor of Music

CALIFORNIA STATE COLLEGE AT SAN DIEGO
  J. Dayton Smith, Ed.D., Chairman, Department of Music and Professor of Music

CALIFORNIA STATE COLLEGE AT SAN FERNANDO VALLEY
  Clarence Wiggans, D.M.A., Chairman, Department of Music and Associate Professor of Music

CALIFORNIA STATE COLLEGE AT SAN FRANCISCO
  William R. Ward, Ph.D., Chairman, Department of Music and Professor of Music
  Roy E. Freeburg, Ed.D., Chairman, Department of Music Education and Professor of Music

CALIFORNIA STATE COLLEGE AT SAN JOSE
  Lyle W. Downey, Ph.D., Professor of Music

CLAREMONT GRADUATE SCHOOL AND UNIVERSITY CENTER
  Kenneth G. Fiske, M.Mus., Chairman, Graduate Music Coordinating Committee and Professor of Music

COLLEGE OF HOLY NAMES, Oakland
  Sister M. Jean Elizabeth, D.M.A., Dean, Graduate Division, Assistant Professor of Music

IMMACULATE HEART COLLEGE, Los Angeles
  Sister Mary Mark, I.H.M., Ph.D., Dean, School of Music

MOUNT ST. MARY'S COLLEGE, Los Angeles
  Thomas Pierson, Ph.D., Chairman, Department of Music and Associate Professor of Music

OCCIDENTAL COLLEGE, Los Angeles
  Howard S. Swan, Mus.D., Chairman, Department of Music and Professor of Music

STANFORD UNIVERSITY, Stanford
  Wolfgang E. Kuhn, Ed.D., Acting Executive Head, Department of Music and Associate Professor of Music and Education

UNIVERSITY OF CALIFORNIA AT BERKELEY
  Lawrence H. Moe, Ph.D., Chairman, Department of Music and Professor of Music

UNIVERSITY OF CALIFORNIA AT DAVIS
  Richard G. Swift, D.M.A., Chairman, Department of Music and Associate Professor of Music

UNIVERSITY OF CALIFORNIA AT LOS ANGELES
  Walter H. Rubsamen, Ph.D., Acting Chairman, Department of Music and Professor of Music
  Raymond Moreman, M.S.M., Professor of Music

UNIVERSITY OF CALIFORNIA AT RIVERSIDE
  William H. Reynolds, M.F.A., Chairman, Department of Music and Professor of Music

UNIVERSITY OF CALIFORNIA AT SANTA BARBARA
Roger E. Chapman, Ph.D., Chairman, Department of Music and Associate Professor of Music
UNIVERSITY OF THE PACIFIC, Stockton
J. Russell Bodley, Mus.D., Dean, Conservatory of Music
UNIVERSITY OF REDLANDS, Redlands
Leslie H. Spelman, Ph.D., Director, School of Music and Professor of Music
UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles
Raymond Kendall, Ph.D., Dean, School of Performing Arts and Professor of Music

II. GRADUATE STUDENTS

Harrison L. Adams
Mary Berkebile
Dean Boyd
Mary Brown
Dwight Camon
Kenneth Caton
Gerald Christensen
Aiken Connor
Bruce Cox
Robert Cox
James Curtis
Frank M. Delsandro
Sheila Duke
Donna Falk
Jane Galvan
Rolf Gehlhaar
Allen Geyer
David Glismann
Walter Granger
Joan Hammond
Arthur Hills
Robert Hunt
Charles Hytken
Linda Jones
Helene Joseph
Edward Kemprud
Lynne Kurzeknable
Stanford Lanetta
Marcel L'Esperance
Patricia Lotz
Leilani Lutes
Joan Malins
Gary McLoughlin
Adam Meckler
John Mizelle
Orin Moe
Julia Moseley
Philip Munger
Norman Owen
Leo Potts
Jerrold Pritchard
Richard Reed
Judith Romeiro
Lee Rosen
Robert Setterlund
Sylvia Shepherd
Andriana Stamos
Bessie Swanson
John Testa
Gary Tomson
Miriam Wain
Franz J. Zeidler

APPENDIX B

OFFICIAL RESOLUTIONS

MENC RESOLUTION ON SCHEDULING

Note: According to Article IV, Section 8 of the Constitution and By-Laws of the Music Educators National Conference, the Council of Past Presidents serves as an advisory body, acting as a resolution committee for the entire conference. The following resolution has been approved by the Board of Directors.

WHEREAS music and the other fine arts enjoy a higher respect in the United States today than they have ever enjoyed in the past with such significant advances as the construction of the John F. Kennedy Center for the Performing Arts and the current legislation for the establishment of a National Foundation for the Arts and Humanities, and

WHEREAS resolutions recently adopted by associations of superintendents and other school administrators have stressed the importance of aesthetic education, and

WHEREAS the general situation for education in the fine arts has not been favorable since the Russian Sputnik has created a tendency to overemphasize science and mathematics at the expense of aesthetic education in the curriculum in a limited school day, and

WHEREAS James B. Conant and other educational authorities have recommended an extension of the school day in the secondary school to permit a more balanced offering for all students,

WHEREAS those school systems which have a minimum of eight teaching periods in the school day are achieving this objective.

THEREFORE BE IT RESOLVED by the Council of Past President of Music Educators National Conference that a thorough study be made of scheduling plans which provide for the inclusion of required and elective courses in music in the regular school day, thus assuring that music will continue to play a central role in contemporary education, and

BE IT RESOLVED that the Music Educators National Conference do everything in its power to encourage school systems throughout the United States to adopt a schedule, from a variety of flexible plans now in operation, for their junior and senior high schools, which will keep music in the school day, and

BE IT FURTHER RESOLVED that the National Board of Directors of MENC and the Boards of the State Affiliated organizations adopt a similar resolution and do all in their respective powers to assist school administrators in implementing such a schedule for the furtherance of aesthetic education.

ADOPTED this 30th Day of March, 1965.

The Council of Past Presidents
of the Music Educators National
Conference,
Allen P. Britton, Chairman

RESOLUTION OF CALIFORNIA STATE BOARD OF EDUCATION

On March 11, 1966, the State Board of Education in California, working upon the suggestions of the California Music Educators Association and other groups, took action upon the situation caused by the legislative mandating of curriculum (See the September-October 1965 issue, pp. 51-55, and the June-July 1966 issue, p. 118). The following resolution is one step, but an important one, in the direction of strengthening the California State Department in the Arts and Humanities.

Whereas the California State Board of Education recognizes the essential role which arts and humanities occupies in a society and in the lives of all individuals, and aware of the general neglect of arts and humanities instruction in the schools of California; and

Whereas the California State Board of Education is very sensitive to the increasing national concern for artistic and humanistic development in our culture; and

Whereas the California State Board of Education believes the promotion of creative expression and of aesthetic appreciation is an essential function of education; and

Whereas the California State Board of Education understands that California youth are being increasingly deprived of the benefits of unique and necessary intellectual and expressive educational opportunities because California provides inadequate standards for education in the arts and humanities; and

Whereas the California State Board of Education has been shown that the results of curriculum pressures faced by schools today have adversely affected both the quality and quantity of instruction in arts and humanities education at all grade levels: Therefore be it

Resolved that the California State Board of Education goes on record as supporting the development of a definitive program in the arts and humanities from kindergarten through the twelfth grade, and be it

Resolved further that the Board supports a reemphasis on arts and humanities education in the schools of the state and calls upon local districts to assist in reversing the current trend to deemphasize arts and humanities education in the elementary and secondary school curriculum, and be it

Resolved further that, to achieve this end, the California State Board of Education directs the State Department of Education to develop a program of action to provide leadership in arts and humanities education program development, and be it

Resolved further that copies of this resolution be directed to the attention of all public school district boards of education, all county school boards of education, the California State Curriculum Commission, the California Arts Commission, all regional and local arts councils, and such other agencies and bodies as may need to be informed of this action in the judgment of the State Director of Education.

1966 MENC RESOLUTIONS

The following Resolution was adopted by the Board of Directors in Kansas City on March 16:

Whereas the status of music in schools of the United States has seemingly been jeopardized in certain regions of the country by mandated acts of legislatures, and

Whereas the distortion of the results of such actions has conveyed attitudes which are detrimental to music in the curriculum, and

Whereas much of the distortion and misquoting of the facts has been due to "panic" actions on state and commercial releases,

Therefore, be it Resolved by the National Board of MENC

(1) Music Industry be commended and thanked for efforts that have been made to be of assistance, and

(2) That state and commercial releases be authenticated for veracity before distribution, and

(3) That the Presidents of the various states be designated as the authority for statements to be issued.

(4) That copies of the Resolution be presented to the Board of the Music Industry Council, the SPNA, and to the National Council of State Editors.

STATEMENT RELATIVE TO MANDATING CURRICULUM CHANGE BY LEGISLATIVE ACTION

The Music Educators National Conference is unalterably opposed to the practice of mandating curriculum change by legislative action. Even when such action is taken after consultation with educational authorities it can only result in a rigidity that is not in the best interests of a society in which change is taking place at an ever accelerating tempo. When such action is taken without full consultation with educational authorities the end result can only create chaos, no matter how well meaning the intent.

This type of chaotic condition now exists in California where the state legislature mandated foreign language instruction for grades 6, 7, and 8. The practical effect, which had not been foreseen by the legislators, was that the large majority of schools in the state which operate on a six period day have had to curtail curricular offerings in the arts and other non-mandated areas. It is hoped that school administrators will adopt new scheduling practices which will restore a balance to the curriculum and that the lay public will supply additional funds for lengthening the school day, funds not provided by the legislature when it mandated language instruction. The curtailment of opportunities for instruction in the arts in the public schools at a time when new arts centers are being opened and planned at an unprecedented rate in California is incongruous.

The Music Educators National Conference supports the principle that sound curriculum development in all schools must be based on the constructive interaction of teachers, school administrators, university scholars, and advisory boards representing the lay public.

The MENC urges that the officers and members of affiliated state organizations be alert to the inherent dangers of curriculum making by legislative action and that each state association appoint a legislative representative whose chief responsibility is to be informed about proposed legislation. Such proposed legislation which affects any area of the educational curriculum should be vigorously opposed.

This statement approved by the Board of Directors of MENC.

October, 1965, *Music Educators Journal*

APPENDIX C

VOLUNTEERED COMMENTS BY JUNIOR COLLEGE MUSIC TEACHERS

NOTE: Each paragraph represents a separate comment.

Job placement and related professional guidance need to be given much more attention.

It seems the field is super-saturated with music teachers, with poor teachers holding good jobs, and good teachers in situations which are below their capabilities or often not teaching music at all.

Music history and literature classes frequently are so picky that the student comes out with little real perspective.

The repertoire is so vast and so specialized in the various media that a student learns the repertoire of his teacher, but fails an examination administered by another teacher.

A standardization of a basic repertoire for Bachelor's, Master's, and Ph.D. degrees agreed upon by the major colleges and universities would give the student a more specific goal to work toward, and would increase rather than limit his ultimate background.

A graduate degree from a "top" school will more than prepare a person for teaching since they should spot the weak areas of a student's background.

More teachers should be prepared to teach the "humanities, fine arts, or general music" in high school.

We need more professional musicians in the teaching field. I find too many teachers who are very inadequate teachers because they have no professional musical experience. Let's have more professional men who have had symphony and operatic experience to improve our music standards.

I find most music teachers to be woefully inadequate in sight reading ability.

The problem in our North San Francisco Bay area seems to be not in the availability of good teachers — these seem willing to come to California from all over the nation. Rather, we are disturbed by the fact that music seems to be getting squeezed out of the curriculum at the public schools, elementary, junior high and senior high levels. Academic requirements have grown to such a degree that the "good student" just doesn't seem to have the time for electives — music, art, drama, etc.

I have all course work completed for a Ph.D. The effort in time and pressure from the school make it impossible to continue without giving up everything else. It isn't worth it — doesn't help my teaching.

It is a shame that not only is the study of jazz neglected in a great many music schools, but you will find that there is a *great deal* of prejudice against it. I know because I was a victim of it.

In regard to doctoral programs, I feel that (1) language requirement in our time is an unnecessary discipline, (2) the search for original thesis material is producing some ridiculous titles, (3) unless we are going to set a time limit on the validity of a degree, why limit the time of degree pursuance to 8 years, and (4) the kowtowing necessary to get along with one's committee, and the delay that students must sometimes experience in their program is *wrong*. In short, I think that promising and ambitious people should be encouraged — not discouraged by snooty professional dictators.

We need more music and less educational "frills."

A most important question needing *answers* is, "What can be done to influence or convince boards of control and administrative personnel that music education is an essential part of every student's education?"

I am one of the fortunate ones. My training in midwestern universities was done before the advent of worthless education courses that takes educational time to teach one how to teach. To learn one's subject matter well seems to be of little concern to our modern day education. I am happy to learn that this may undergo a change in the near future.

I seriously question the value of a music student being required to take so much science. He could be using this time to improve his knowledge of his subject matter.

The recent advent of requirements in applied music for the music major in California State Colleges was a reality twenty-five years ago in the midwest and eastern parts of our country. Better late than never and I'm pleased California is trying to do something about this. Now who is to pay for student-pupil-teacher ratio of two to one? Junior college administrators say that they cannot afford it. Who will help this important program become a reality in the junior college?

The biggest factor is time. At the junior college level our teaching loads are heavy, and also performance demands for those of us in charge of vocal or instrumental groups are very time consuming. This leaves us virtually no time to keep up our personal instrumental or vocal abilities, time to further ourselves professionally through reading and/or taking graduate courses is at a minimum.

Many of the requirements for a doctorate would involve course work which would not be of great benefit in my present teaching assignment. In addition, the raise in salary with a doctorate would not be commensurate to the time and money involved to earn it, particularly if a great deal of time and effort had to be spent on subjects with little carry-over value for my present teaching.

I am leaving after 13 years as high school and junior college band and orchestra director. My decision to enter pupil personnel and administration was based upon a tiring of the "activities demands" in my position.

The amount of teaching hours and outside rehearsal-performance time required by a full time position, if one is really "dedicated," makes it extremely difficult to pursue outside study during the teaching year. The evaluation of *music* teaching hours on teacher load is unfair, resulting in, in my case for example, nineteen hours in the classroom for load credit of fourteen hours. Teaching keyboard harmony and conducting require as much, if not more, energy and preparation as any lecture course. The same is true of class piano and like courses. Administrators do not seem to realize this.

I feel that the emphasis on advanced study in the major field rather than in education which is beginning to take place in California is right. The education courses, including music education, which I had in college have had very little practical value in my work. These requirements should be reduced to a minimum for those who are going to teach in college. Perhaps a better solution would be to make the courses offered of greater practical value. They should be taught by people whose experience in the classroom is recent, and of relatively long duration.

I cannot afford several years of work on the vague hope of completing the degree.

My principal criticisms of practices and conditions in the field of public school music are (1) academic and teacher training institutions make no provisions for people entering the music education program who already have substantial training, experience, and skills. It is still — "jump *all* the hurdles, boy!" (2) Public school administrators continue to exploit the music program as a "public relations tool," and give no *real* support and little lip service to it, and (3) graduate degree programs, particularly the doctorate, are made far too dear in many institutions.

I have had *extensive private* training which, in my judgment, almost equals a master's degree. It is this training that has equipped me to hold this position. It is a shame that such training is not recognized officially.

From personal experience I have found that much of the criticisms leveled at the inanity of the Schools of Education is well founded. The paucity of useful ideas and information that a person can use in his teaching or administration of a department suggests that the Ed.D. be re-examined and procedures leading to it be improved.

The consistent underevaluation of applied music unit credit is a mystery to me. The one area, universally essential, is given the least units for hours spent. The fault lies with music educators too! It is no wonder that our non-musical Deans of Instruction have little regard for the importance of individual instruction in solo performance. This partially explains the class load given teachers with no allowance for time to maintain the solo performance technique that was a pre-requisite to getting the job.

I am teaching "Music Fundamentals for Elementary Teachers." We are considering discontinuing it in view of present education trends in California. A sad situation — but since it is not required, the enrollment is dropping.

The general musical knowledge of students I get in college is almost *unbelievable* — a result of no exposure or training in grades and high school. I come from the Midwest where music is emphasized as much as athletics.

I would like to see more opportunity in this area to study such courses as conducting and composing with some of the great names in the music field. More "artist in residence" programs in music — and to be able to do this on a part-time basis while continuing with teaching assignment.

Too many music teachers believe only in *their* type of music — a program should be band, orchestra, stage band, general music, fine arts (humanities) for the instrumental teacher plus teaching acoustics in physics class, American music in social studies, etc.

There needs to be a basic change in philosophy regarding music (1) general music for all public school students is equally or more important than science or math, (2) music teachers need to face up to an academically-oriented music program to strengthen the music content and earn the respect of other educators, (3) music performance areas should move from "public relations" to providing a breadth of musical experiences.

The greatest weaknesses of our training instrumental music majors are (1) too many useless education courses — too impractical and too far removed from real teaching problems taught by men too far removed from teaching, (2) not nearly enough time spent on areas needed most, especially conducting, instrumental techniques — actually playing knowledge, and lack of knowledge of string instruments, much more fine orchestra and band experience should be required.

Music seems to be neglected because of the type of technological living. It does little to promote or enhance material living except the "rock and roll" type. Thus, we experience and keenly sense degeneration of music and degeneration of human nature. Man will go down carrying an unbalanced life. Man must have a balance of rational, volitional and emotional music to give him a media for soundness of emotional life.

Junior college students need much more work in private instruction, vocal and instrumental, to help qualify them for satisfactory teaching. The junior college is not equipped to teach music privately but this must be done somewhere, private teachers or smaller classes. We are having a real battle with this problem.

Frankly we need more staff, money, and at least one good place to perform.

This study is much needed. Investigation of the role of music in education is long overdue. I suspect the word "music education" should be abandoned as being too loaded with special meanings.

A musician's ability to teach comes from performance experience. Whether you are an historian, music educator, or a conductor, you must first have had a great deal of performing background. The reason we know how Bach is different from Beethoven is that we have performed their music. In my opinion, non-performing musicians are "dead" musicians. Music is sound, and unless we know how to produce this sound and how to listen, we are missing a great deal.

Nearly everyone I have talked to in this field complains of "too many stupid education courses."

California needs to come up to the requirements which other states have insisted upon for many years, particularly in the area of applied music, ensemble experience, and literature.

This sounds very worthwhile. Thanks for letting me contribute. I'd love to see the results of this survey.

California needs a speedy return of music classes in the regular schedule of public schools, most of all in high schools. Of particular needs is a greater emphasis on music history and music appreciation.

The trend for graduate studies to reiterate merely practical experiences, leads only into dead-ends.

It is my firm belief that a schedule should be worked out wherein (1) salary schedules are increased, (2) a fifth of the salary withheld, and (3) the fifth year be made a study year. (a) A full time load for a minimum of two quarters of that year be spent with an accredited college or university; (b) this pay being for all teachers, junior high up, regardless of rank or years of service; (c) thus providing not only an ever increasing knowledge and understanding, but also a respite from the rigors of teaching.

Our music people need more preparation in *Music Courses* and a more dedicated philosophy toward the field of teaching in general. How can we expect anything else with the present situation existing in the junior high and senior high schools?

Why is jazz not taught at the university and college level? A great deal of work is to be done here. The junior college has begun the only new step in music education in the last 50 years and that is in the area of jazz.

As department head, I shall *not* hire any future music instructors who have not at one time or another performed professionally with a name band, vocal group or other. I'm tired of working with the *part* musicians.

I *do not* feel the undergraduate program is inadequate. It is my belief that a lack of understanding on the part of the top administrators is the real problem. If these people do not support the music program then it is almost impossible to have a program.

A graduate school, and even an undergraduate school, should be more aware of educating the youngster through music rather than exploiting these youth as directors selfishly do to make a name for themselves. Many problems such as this should be the concern of the graduate school and all teacher training institutions.

The elementary school district in this community has discontinued the entire instrumental music program.

I cannot visualize the music situation in California improving in the near future. When the national economy is at such a high level and personal incomes are so high and yet the music curricula of many districts of the state are becoming extinct. Many local bond elections are failing to pass for community centers, salary increases, utilities, and for the first time, public schools. I am tired of paying for the tremendous welfare explosion and am beginning to understand the resentment of the average, well-meaning, church-going, conscientious tax payer who wants a dollar's return on his tax dollar. As it now stands, public education will be fighting for its survival in the next ten years. Too many people associate public education with the liberal-welfarism that is expressed in the philosophy "if *you* don't get the money, some one else will." This whole philosophy is only a bare skeleton of a monster that I hope does not materialize. I'm grateful to know that someone is willing to try to do something about it. Good luck! Thanks.

More and more administrators are less and less *interested* in music education. This is true only because of the academic demands of the universities and colleges. The current young administrators and counselors are seemingly unaware of this situation, or they are not themselves educated to appreciate the humanities and the performing arts.

In the 24 years that I have been teaching, I cannot help but notice that high school orchestras of today frequently play as advanced literature and as competently as the college orchestra did 24 years ago. Educational facilities and offerings are infinitely better than at that time and, in quality music programs, have nearly kept pace. However, the depth of participation has become increasingly shallow. It could well be that more and more units and degrees only puts one a little *closer to the books* and a little *farther from the students!*

In 5 years of study, the practical application of theory seemed to be lacking in both guidance and practice. An apprentice-type program should be set up so that a student may observe and practice what he is taught for at least two years prior to graduation. Too many students are disillusioned in their first year of teaching because their theory and background do not relate to the *actual teaching situation.*

There is a general lack of qualified teachers at the *college* or *university* level. So many of these instructors have such a lack of practical experience and are so far removed from the practical situation that they should not be teaching at this level. Many times these instructors have been only moderately successful in a certain grade level and yet they end up in teacher training.

I have the job that I want. I'm very happy teaching music. *Dedicated career teachers are badly needed!!!*

If music education is to get out of the hole it's in, we are going to have to get strong representation for music in Sacramento! Music will have to exist in the curriculum for the sake of its value to the student, not for its value in public relations.

One of the best ways I have found to "keep up" in music, outside of university courses and active attendance at musical events in a community and on campuses, is the *Workshop.* An intensified study under a specialist in a particular field serves to teach, stimulate, and inspire.

CONTRACT PROGRAM.....MASTER'S DEGREE

(Name ________________ (Concentration) ________________

(Written permission of the Graduate Council must be obtained for the inclusion of courses taken in the last semester or summer prior to graduation but clearly in excess of the 124 units or specific A.B.degree requirements. These courses must be identified as U.G. on the contract.)

A.B.GRADUATION DATE ________________

EXPIRATION DATE ____________

(7 yrs.following completion of oldest course in the contract..or 7 yrs.from admission to candidacy **WHICHEVER IS EARLIER**.)

ADMITTED TO CANDIDACY ____________

REQUIRED POSTGRADUATE PROGRAM

Field of Concentration

DATE Indicate S,F,orSS	Dept & Number	TAKEN or TAKING			TO BE TAKEN	
19						
19						
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Units in concentration (at least 18) ____

COURSES OUTSIDE FIELD OF CONCENTRATION - BUT INCLUDED IN CONTRACT

19						
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TOTAL UNITS IN "300" COURSES (at least 12) ________

Total units in Contract Program..... ______

____
Candidate's signature

Meeting date: ____________

GRADUATE ADVISORY COMMITTEE

________________________ Chairman

________________________ Member

________________________ Member

UNIVERSITY OF SOUTHERN CALIFORNIA
School of Music

Student-Adviser Form

DOCTOR OF MUSICAL ARTS DEGREE Major______________________

______________________________________ ____________________
Last Name First Middle Mr.Mrs.Miss Adviser

____
Degrees Held Major Institution Date rec'd

____
Major Institution Date rec'd

Graduate Survey Examination: Date taken:_____ Date cleared:____

Music Graduate Entrance Examination: Date taken:_____ Date cleared:____

Graduate Committee: Chairman____________________ Date appointed:____
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Language requirements: ____________________ Date passed:_______
____________________ Date passed:_______

Preliminary Written Examination Areas:
________________________ Date:_____ Results:___
________________________ Date:_____ Results:___
________________________ Date:_____ Results:___
________________________ Date:_____ Results:___

Preliminary Oral Examination: Date:__________ Results:____________

Proposed Dissertation topic:____

____

Date of Preliminary Dissertation (and Recital) approval:______________

Date of Final Dissertation (and Recital) approval:___________________

Final Oral Examination Date:________________ Results:________________

1C 5/28/52

UNIVERSITY OF SOUTHERN CALIFORNIA
School of Music

Student-Adviser Form
Page 2

Course No.	Description	Units	Trans.						
	MASTER'S LEVEL DEFICIENCIES								
	BASIC CURRICULUM								
	MAJOR CURRICULUM								

APPENDIX E

MUSIC DEPRECIATION IN OUR PUBLIC SCHOOLS

By Martin Bernheimer

It is a paradox. America in general, Los Angeles in particular, has supposedly never enjoyed a period of greater cultural enlightenment and/or stimulation. New performing institutions are being formed. New buildings are springing up where previously none had been considered even possible. Recordings have transformed music into a mass-reproduced commodity and, presumably, introduced it to people and places once deemed unlikely recipients at best.

Perhaps some of the widespread smugness concerning our cultural progress is justified. But what about the audience for all this culture — the audience of tomorrow as well as that of today? What are our educational systems doing to stimulate an interest in, and understanding for, music and its allied arts? Is our youth getting an education worthy of a "great society," one that justifies the noisy vibrations of a "cultural explosion"?

A quick look at the Los Angeles public schools provides only one answer: a resounding "No."

There is no denying that a few classroom hours of enforced study are meager cultural stimulants in the first place. They cannot supplant the kind of intellectual curiosity and artistic sympathy that is grown at home. Still, a little well-directed pedagogical orientation can go a long way, and a little is undeniably better than none.

None is what many of our children — children of tax-paying parents in our great society — are getting today.

Promises to Get Worse

The statistics are shocking. Only one-fourth of the students in our public schools are exposed to a 25-minute weekly session with a teacher who is a music specialist; 75 percent get no regular instruction of this kind at all. Only 109 of the 438 elementary schools in Los Angeles have a full-time music teacher on the faculty; 110 other schools are "serviced" by 22 itinerant music teachers one day a week, and each of the traveling pedagogues can visit only eight classrooms at each school.

As inadequate as this situation currently is, it promises to get worse. The powers-that-be obviously consider that vague and suspicious-sounding term, culture, an unnecessary evil. In terms of curriculum, it ranks below cooking and housekeeping.

This brings us back to the old, painful misconception that insists art and entertainment are interchangeable and equally insignificant. Music can and should be entertaining — much of the time. But that is not all. Must we not admit that there are finer things in life, that civilization has produced some important achievements in addition to mechanical and scientific sophistication?

Statistical Problems

The classroom problem has been getting steadily more acute in recent years. The total number of faculty per school has always been based on a formula that provides one teacher for every 34.5 pupils. In past terms, it has been possible for a school to engage a specialized music teacher — as opposed to a regular teacher who may or may not have some vague musical interest — if the 34.5 children who would have been his charges were redistributed in other classrooms. This technique of "overloading" the classroom teachers, though not ideal in itself, did enable the School Board to offer a substantial elementary music program without straining the budget.

According to data provided by a distinguished Citizens' Committee for Music Education in the Schools, there were as many as 304 music specialists active in Los Angeles in 1961. The number was reduced to 185 in 1963, even though the number of schools represented had increased. The biggest ax so far fell in 1964 when 67 of the 185 music specialists were reassigned to regular classrooms. This meant that some 83,000 children were deprived of music instruction altogether.

If things regress as feared, it is expected that 50 more teachers of music will be lost this September.

How has this happened? The Unruh Education Act of 1964 provided bonus funds to those school districts throughout the state that implemented a program to reduce classroom size. In order to take advantage of the Unruh benefits, our School Board began to reverse its "overload" system for music teachers. By cutting down classroom size, they automatically cut down the number of music teachers available.

It has long been the policy of our school administrators to encourage a non-music specialist to teach music in his classroom if he should feel competent to do so. It is significant to note, however, that it is possible to obtain a valid teaching credential in California at the elementary level without ever having had as much as a single music course. It is a natural result of this unnatural situation that the majority of our grade-school teachers prefer to avoid music. Some of their pupils might know more about it than they.

A Modest Beginning

Plans have been devised to increase gradually the number of reserve teachers so that each local classroom can have at least a single music session each week. That is not very much. But to date financial limitations have made even this small step forward an impossibility. The total budget of the school system is in excess of $500 million. If 1/20 of 1% of this budget were to be devoted to this program this year and that amount added to the budget each year for five years, there might be cause for optimism.

It is perfectly legal and appropriate for funds allocated to school districts under the Elementary and Secondary Education Act of 1965 to be used for such a purpose. Millions of dollars are available to our area under the provisions of that act.

If the American public is to function on the aesthetic and humanistic level it pretends to value, it must translate that level into active educational terms. The three Rs are no longer enough. It is not asking too much to have our schools provide qualified instruction in singing, music history, form and analysis, solfeggio and instrumental training. There can and should be elaborate opportunities for concert attendance with classroom preparation, ensemble performance and even special individual projects for the unusually gifted student.

It is unlikely that any state in America ignores music education the way California does. We are not asking for anything abnormal or unreasonable. As one authoritative pedagogue puts it, "Music is not a frill. It is an essential part of a child's education and must be treated as such."

What can we, the public, do? We can protest. We can write letters to the superintendent and president of the Los Angeles Board of Education. We can contact our state assemblymen. We can bring the matter to the attention of our PTAs. We can support the Citizens' Committee for Music Education in the Schools (8060 Willoughby Ave., Los Angeles 46).

Unless we do something quickly, our children will be culturally depraved because they are educationally deprived.

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JUL 27 1967

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